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Indian Museum Bulletin
1996

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RELATIONS BETWEEN THE INDIAN AND CHINESE CIVILIZATIONS *

TAN CHUNG

In 1927, the famous Chinese writer, Lu Xun, delivered a lecture in Hong Kong entitled "The Mute China" (*Wushengde Zhongguo*), in which he thought that China had no voice, even the entire Aisa had no voice in the contemporary world. The only exception was Rabindranath Tagore, said Lu Xun. Indeed, Gurudeva was not only the first Asian, but also the first non-white, to win the Nobel Prize, and the first outsider to the white race to be invited to lecture the elite of the Western hemisphere on the superiority of Eastern thoughts.

I have come here to pay tribute to the pioneer of Sino-Indian Studies, and to my teacher–Dr. P. C. Bagchi. Sino-Indian Studies is a subject conceived by Gurudeva, and was given a solid foundation by Dr. Bagchi and many of his contemporaries, including my father, Prof. Tan Yun-shan. As one who have earned my livelihood and derived life-long consolation from Sino-Indian Studies, I am here to offer my love, respect, and gratitude for Sino-Indian Studies, for its originator Gurudeva, and its pioneers, particularly Dr. Bagchi.

Culture is the very essence of human existence. Without culture, humans are no different from the brutes, and an uncouth human is only a brute putting on hat and clothes, as the Chinese thinker, Mencius (372?-286 B.C.) said. Gurudeva used to wonder that after the apes' evolution into humans what manifestation would the human creatures further evolve into. Cultural studies dedicate itself to the rediscovery of the hidden "primordial essence" of human existence, and to the singing of symphony of human beings, if I may paraphrase Gurudeva. We need cultural studies to familiarize ourselves with ourselves, with our neighbours, with our environment, with our universe, with our near and dear ones, with those unknown to us.

While history is diachronic, culture is synchronic. History links up consecutive times, culture strings through diverse spaces. Like a river, culture not only penetrates vertically, but also flows horizontally. The synchronic dynamics of culture can be both externalization and internalization. It creates a radiating effect, an assimilating effect, and a duplicating effect. The more developed a culture the stronger is its dynamics and effects. India and China were among the four great ancient civilizations of humankind. They are the only surviving two today. "Time is money," is a modern saying, and the modern professionals

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calculate the utility of every minute. But, the people of India and China have been calculating time for five thousand years already. They have not sat idle in these five long millennia. The cultural force spent on the Indian Continent and Chinese Mainland, and the cultural sediments in the rivers of Indus and Ganga, Yellow and Yangtse are beyond the calculation of the modern computers.

On April 14, 1937, when Visva-Bharati Cheena-Bhavana was inaugurated, both Gurudeva and Tan Yun-shan said some significant things about the relations between India and China. Gurudeva said : "The most memorable fact of human history is that of a path opening ... for helping the realisation by races of their affinity of minds, their mutual obligations of a common humanity. Such a rare event did happen and the path was built between our people and the Chinese in an age when physical obstruction needed heroic personality to over-come it and the mental barrier a moral power of uncommon magnitude." Tan Yun-shan said : "As you know, our two countries are naturally a pair of sister countries ; our relation and our friendship are great, ancient and intimate. Looking over the geography and history of all nations of the world, we cannot find any two countries that can be compared with our two countries." When Tan Yun-shan said that no other two countries had been so intimately related to each other like India and China, he took a civilizational view encompassing the time and space of not just a century, or a millennium, but many millions of years.

The Indian Museum which is gazing at me, must be interested in hearing what I have just said. India, if I may be allowed to say so, is a nation of rich museum resources where a museum tamper is rather new. In the past, Indian people, particularly the good Hindus, used to long for their *nirvana* from the enslavement of the sentient carcass. They wished to return to the heavenly abode where the inmates would eat no cooked and uncooked food (hence free from the toilet stink or other pollution). In China, the scenario was totally different. People wanted to carry their own properties from this to the after-life world, and their good descendants would not leave them sleeping in the coffin without a respectable deposit of valuables. In the last two thousand years, robbery of the grave yards was big business in China. Today, a thriving enterprise of archaeology has taken over. I dare say that China today is the greatest state of archaeological industry, and one of the greatest countries of museums. Museums are there not only in all great cities, but also in country-towns. Just three months ago, I visited a museum in a small town in Chuxiong Prefecture of Yunnan Province which is separated from India only by a hundred kilometres of Myanmar territory. I was impressed by the large number of fossil-relics of the *Ramapithecus* on exhibition. Yunnan has acquired a reputation of being the *homeland of the Ramapithecus*.

We know that Ramapithecus, the direct ape ancestor of humanity, was first discovered at Rama on the Indian side of the foothills of the Himalaya (now lying within Pakistan). This discovery and the new reputation of Yunnan (as the homeland of Ramapithecus), in

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addition to Yunnan's being the homeland of the earliest apeman in China called *Yuanmou Man* (discovered at the Yuanmou Country of Yunnan), indicate that the trans-Himalayan regions covering both India and China are an important cradle of human civilization–possibly as old as Africa. The civilizations of India and China are the twins emerging from this cradle.

The Chinese descendants of Ramapithecus have travelled through the footsteps of the Yuanmou Man (who lived 1.7 million years ago), Lantian Man (who lived about a million years ago), Beijing (Peking) Man (who lived 2-700,000 years ago), and, then, the first archaeologically confirmed Shang-Yin Dynasty (in the 2nd millennium before our common era), the emergence of Qin Emperor Shihuangdi who, in 221 B.C., founded the Chinese Empire, and China 22 centuries later remains one piece without the emperor (who was overthrown in 1911) today. Unfortunately, we have not yet discovered the fossils of the Indian counterparts of the above mentioned and a host of other Chinese apemen to trace the anthropological evolution of the Indian people. Nevertheless, the continuity of Indian civilization is beyond question. The two ancient civilizations have survived the vicissitudes of history and developed their own distinctive idiosyncracies.

The common features of the Indian and Chinese civilizations from the very beginning is a fascinating topic for modern research. The tentative survey that I and my friend and former colleague, Dr. Haraprasad Ray, have attempted (in our joint article "Trans-Himalayan Multi-National Habitat", in *Indian Horizon*, Vol. 43, Nos. 1-2, 1994, Special Issue : *India and China*, pp. 291-312) was just to tempt scholars to pay attention to it. In our article we have noticed that both India and China have had umpteen legends of the powerful snake symbol who is known as *Nāgarāja* in India, and *Long/Dragon* in China. In Chinese Buddhist literature, these two symbols have merged into "*Long*". Ancient Chinese heard about the magic power of Indians to call rains whenever they wanted. Some Indian Buddhist monks, like Vajrabodhi and Amoghavajra etc., demonstrated such a power by playing with the symbol of Nāga/Dragon. (We have records of Indian monks presiding over imperial rain-invoking ceremonies when China was visitied by severe drought in the years 366, 726, 772 and 889, the last occasion took place in independent Yunnan–the state of Nanzhao). Both India and China were agricultures (instead of the tongue-twister "agricultural culture") for which the rain assumed great importance. The imaginary powerful *Nāgarāja/Dragon* symbol definitely had a connection with it. We can describe the two civilizations as Snake-Power Twins before the advent of Buddhism in China.

As culture advanced, the Snake-Power Twins transformed into a new and higher stage of relations. "There was a time when India and China stood very near, when they joined their hands and their hearts in one common homage to the spirit of Love and Reunion" said Gurudeva (Tagore's letter to Chinese friends dated April 18, 1934). The "spirit" in reference was Buddhism. From the beginning of our common era Buddhism travelled to

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China and found her cultural soil more conducive to its growth than its birth country. Then, China replaced India as the centre of Buddhism and spread its influence further a field to Korea, Japan, Mongolia and other countries. As Buddhism forged a close bond between the two civilizations, between Chinese and Indian civilizations, they became Buddhist Twins.

While holistic is the hall mark of cultural studies, relations between Chinese and Indian civilizations temper the holistic perspective. Tagore, Bagchi and Tan Yun-shan viewed India and China (and also other countries) as an integral entity on which national boundaries should not and could not be drawn. What is Chinese culture is the Chinese manifestation of this entity, and the same is Indian culture. We have a Chinese saying : *"Nizhong you wo, wozhong you ni,"* ("You in me, and I in you", if translated literally). The cultures of India and China should be studied in intercultural, not comparative approach ; because the comparative mentality always has in mind two separate entities. Indian and Chinese civilizations are not two separate entities. There is China in India, and India in China.

As a student of history pursuing cultural studies, I attach great importance to popular legends which I would call "oral history" instead of "folk literature" or "little tradition". Legends, I think, are the best mirrors to reflect the culture of the common people. They are created and believed for the worth of their social functions–to give expression to people's ethos, to venture beyond the humdrum of daily life, and to add colour and flavour to communal fraternity, to say the least. Legends may be inutile evidence of historicity, but are important companions in cultural studies. Among the legends of Yunnan, there is one recorded in the *Gazetteer of Yunnan Province* compiled during the Ming Dynasty (1368-1644). A "Cock's Foot Hill" (*Jizushan)* at Binchuan County in the province was obviously christened after the Sanskrit *Kukkutapadagiri*–the name of the hill only 50 kilometres away from the bodhi tree under which Gautama Buddha attained his enlightenment. The Yunnan legend claims that Jizushan, too, was the place where Lord Buddha had practised asceticism. A mystic fragrance would greet a visitor, says the legend. Here, the duplicating effect of Chinese culture was at work. Ramapithecus split into two groups and settled on both sides of the Himalaya, Kukkutapadagiri begot its double, and Lord Buddha pursued his enlightenment twice–once in ancient Bihar, and another time in ancient Yunnan!

Here is the phenomenon that culture is much more flexible and pervasive than history and geography. The former is master, not slave of the latter two disciples. Let me give another example. In Chinese historical documents, there are places called "*Shang Tianzhu*", "*Zhong Tianzhu*", and "*Xia Tianzhu*" which literally mean, "Upper India", "Middle India", and "Lower India". These three names actually indicate just a few square kilometres in Hangzhou City in Zhejiang Province in eastern China. How has such a mix-up come about? It is because of a legend that was the making of an ancient Indian Buddhist monk-scholar "Huili" (whose real identity is lost). In 326, the monk from western India came to Hangzhou. After seeing a hill in this area (in the vicinity of the scenic West Lake), he authoritatively

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proclaimed that the hill had been flown to China from Magadha (Bihar). The Chinese believed him and, henceforth, called the hill "*Tianzhushan*" (the "Indian Hill") and "*Feilaifeng*" (the "Peak that has flown here from India"). It was this legend that has contributed to the existence of "Upper", "Middle" and "Lower" India on the Chinese map which is never considered a "cartographic aggression".

Gurudeva was informed about this legend when he visited the spot at Hangzhou. He made a significant observation about it. On pages 60-62 in Tagore's *Talks in China*, Tagore said : "the real fact is that the hill which he [Huili] had known in his own country had a Sanskrit name meaning the Vulture Peak [*gridhrakuta*]. When he saw a hill here so like the one he had loved in India, he felt a great delight and gave it the same name." Tagore added : "This man [Huili]... not only discovered a resemblance between the hills here and those of his own land, but found his unity of heart with the people of this country."

Legends of this kind defies logical rationality, but promotes cultural affinity. Gurudeva attributed it to the feeling of oneness on the part of an Indian visitor to China in the second case. In the first, the Indian visitor wasn't there. By extending Gurudeva's logic, the Yunnan legend is the Chinese expression of oneness with India. The same may extend to the Hangzhou legend as well. Without the feeling of oneness, the Chinese would not have given Indian names to their own territory.

Gurudeva has added the logical force to what I have alluded to earlier : there is India in China, and China in India. Dr. Bagchi had a theory that the Chinese Taoist Culture has its input in Indian Tantrism. In Buddhist *Tantra* there is the mighty "*Mahacina Tara*" who tramples the four major gods of Hinduism under her feet. She even existed in Hindu *Tantra* traditions by the name of *Tara*. Here is another evidence of China-in-India.

More to illustrate India-in-China. Chinese geographical and tourist literature claims that China is home (as India is homeland) to four Indain Bodhisattvas : *Avalokitesvara* living at Mount Putuo in Zhejiang Province, *Manjusri* at Mount Wutai in Shanxi Province, *Samantabhadra* at Mount Emei in Sichuan Province, and *Ksitigarbha* at Mount Jiuhua in Anhui Province. Such a phenomenon amounts to half of the Bodhisattvas of the Indian *Mahayāna* tradition being hijacked to China. No Indian has called it "cultural terrorism", or contested the Chinese claim, or condemned the Chinese use of Indian deities to develop domestic and international tourism, or demanded the repatriation of the Indian Bodhisattvas. In fact, many Indian, Buddhists or non-Buddhists, have merrily joined the troop of international pilgrims at these holy mountains of China to pay homage to the images created by their own ancestors.

I may mention another episode of Chinese history. Emperor Taizu, founder of the Song Dynasty (960-1279), had been a commoner and a devout Buddhist. After his coronation, he went to visit Xiangguosi, a Buddhist temple in the capital, to pay homage to Lord Buddha.

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He was unsure whether he should kneel down before the Buddha. As a devotee he should, but the Chinese imperial etiquette forbade the emperor's kneeling before any human other than his own widowed mother (the empress dowager), or any other symbol than that of his own ancestor. This dilemma was resolved by the influential monk-courtier, Zanning, who remarked : "The present Buddha does not salute the past Buddha." Here, "present Buddha" was the Chinese emperor. Buddha may be a symbolic authority in the country of his birth, but his reincarnation assumed the ruling power in China. Buddha did not himself, nor did any Indian human create this power. It emerged from China's political development, with a filip from the cultural contacts between Indian and Chinese civilizations.

With few exceptions the Chinese emperors from the 6th century onwards had at least one Buddhist temple inside their palaces not because they were good Buddhists, but Buddhism was used as a powerful instrument to protect the Chinese Empire. That was why the mighty Chinese dragon (which had usurped all the supernatural power of the Indian *Nāgarāja*) had been the closest companion of the Chinese monarchy. In India, we see sculptures of the *Nāgarāja* raising its hoods behind the statue of the Buddha as a protecting umbrella. In the famous Ming Tomb near the Great Wall in the suburb of Beijing, we see the Ming emperor's marble throne carved with a dragon raising its head from the back of the throne–conveying the same symbolism. Once again, we see duplication, and transposition of the Buddha image to that of the Chinese emperor.

I should not have used the term "*Mahayāna*" as it (also "*Hīnayāna*", and "*Vajrayāna*") arbitrarily draws boundary lines on the entity of Buddhist system. For the sake of convenience, not academic precision, I say that Mahayanism and Vajrayanism are Sino-Indian joint-ventures. There was a marriage between the universal ideology (*i.e.* Mahayanism) with the universal reality (*i.e.* Chinese Empire). Without the Chinese Empire, Mahayanism would have become irrelevant to the human world ; without Mahayanism, the Chinese Empire would have collapsed much long ago, instead of enjoying the world record as the most long lived political institution (from 221 B.C. to 1911 A.D.). This wedlock was the handiwork of a host of match-makers among whom were the eminent monk-scholars from India and China and also other countries.

Chinese Buddhist records say that *Punyatara* (a monk from Kubha, *i.e.* Kashmir and the surrounding areas) "produced by recitation" the text of the *Sarvastivada-sutra* (*Shisongjing*). This "creation by recitation" indicates that the sutra and many other early *Mahayāna* texts translated into Chinese by Indian monks were more based on their memory than on verifiable written texts. Leading these Indians was Kumarajiva (in China from 382 to 409/413 till he died) whose name shines in Chinese literature as one of the greatest, if not the greatest, Sanskrit-Chinese translators. When this translation enterprise enjoyed an enormous imperial patronage, possibilities were opened for flexible recitation and interpretation in the interest of strengthening the Chinese Empire.

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Here, I must mention the extraordinary relationship between Kumarajiva and the overlord of north China, Yaoxing, the first Emperor of latter Qin (who reigned from 394 to 416). The Chinese Emperor first could not believe that any memory power could enable the Indian monk citing Sanskrit classics like spring gushing out from a fountainhead. He gave a little test to Kumarajiva. A Chinese text was given to the Indian for a glance and, then, withdrawn. In deference to His Majesty's wish, Kumarajiva recited the entire text without the slightest discrepancy. The ghost of the imperial doubt was laid to rest. This anecdote probably sounds more like fairy tale than true story. In any case, the Emperor was too overwhelmed by the extraordinary genius of Kumarajiva to refrain from interfering with the latter's celibacy. He accommodated the saint in a luxurious palace in close proximity and intimacy with a dozen enchanting young female attendants. Far from wishing to contaminate the chastity of His Holiness, the Emperor's sole aim was to prevent the loss of the seed of extraordinary genius by humanity after Kumarajiva passed away. This novel project gave birth to many issues born of Kumarajiva's seed, and the emperor achieved his noble end by profane means. Later, rulers of China evinced a keen interest in employing the services of the progeny of Kumarajiva even long after his *nirvana.*

An orthodox Indian mind may shudder at such a happening, but liberal view permits positive meaning from out of this outlandish and seemingly scandalous episode. This was a personal romance under the impact of a larger romance between the two civilizations. Whereas the loss to India is negligible, the Chinese gained in input of genius and intelligence. Viewing in a more serious vein, Kumarajiva was obviously not the only Indian *Mahayāna* master who had participated in a harmonizing intercourse between Buddhism and the Chinese imperial culture. By saying all this I do not mean to accuse Indian holy men for adulteration of Buddha *dharma* with mundane political considerations. For, religious preaching that is entirely free from political influence has not yet been preached on earth.

Kumarajiva helped China to establish the new academic enterprise of the translating Buddhist literature. His was the time that all roads were leading to China to build up the *Mahayāna* doctrine. A large number of *Mahayāna* masters went from India to China, so was the *Mahayāna* literature. On the other hand, the Chinese government consciously provided facilities for such a new enterprise. The institution established for the work was called "Yijingyuan", *i.e.* "Sutra-translation Academy". The institution was usually built around an eminent master. Kumarajiva was the first of such masters, with 800 Chinese and international monk-scholars under his command. He and his team produced 35 scriptures of 294 fascicles in 15 years which all go down to his credit without acknowledging the services of others who had helped. Kumarajiva was reported to have held the Sanskrit text with Emperor Yaoxing checking the old Chinese translation to compare its accuracy. Many unsatisfactory translations were replaced by improved versions produced by Kumarajiva and company. Kumarajiva, thus, became an important prop of the edifice of Chinese Buddhist

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literature. Even today, whenever there are several different versions of translations, Kumarajiva's work shows greater merit in grasp and fluency. Another eminent Indian was Bodhiruci (in China from 508 to 539 till his death) who had 700 monk-scholars assisting him. He finished translating 30 scriptures with 101 fascicles in 30 years to his credit (again without acknowledging the services of his helpers).

Altogether more than 7,000 fascicles (so called because the earlier Chinese books were rolled up instead of being bound with cut pages, and a fascicle was equivalent to a small volume of book), or even more, had been translated from Sanskrit into Chinese. Only about a half of them are extant. Prof. Tan Yun-shan had tried to take up the task in Visva-Bharati Cheena-Bhavana to translate back such Chinese texts into Sanskrit since their originals had been lost in India. (The original texts were made of leaves or barks which were very difficult to preserve. If they had not been translated into Chinese and, then, been passed down in the form of papers, the loss of the *Mahayāna* Buddhist literature would have been almost total.) In modern terminology this was reverse technology. However, hardly a few of the Cheena-Bhavana restoration projects met with success. It was realized that as the original translation enterprise had the labour of love of thousands of monk-scholars in team work, so should it be with the enterprise of the reverse translation. The whole world today may not have provided a small portion of the gigantic teams that had helped Kumarajiva and Bodhiruci, even less would be the availability of labour of love without which good results cannot be assured. What is impossible to achieve today is another way to reflect the greatness of the historical translation enterprise–a kind of miracle of humanity.

There were also Chinese masters leading this translation enterprise. The most prominent of them were Xuanzang (also spelled as Hsuan-tsang) and Yijing (also spelled as I-tsing). Xuanzang (600-664) was unhappy with the establishment of the authority of Buddhist scriptures without reliable Sanskrit texts as backups. It was for this reason that he journeyed to India to fetch the originals. But even Xuanzang and others had tried to be harmonious with China's imperial system. With good, if not noble, intentions, all these architects of Chinese Mahayanism made it their endeavour to protect the Chinese imperial system. That is why we see famous Chinese Buddhist temples with names granted by Chinese emperors, or, if otherwise christened, often bearing the word "*guo*" (state). China is thus endowed with so many famous Buddhist monasteries with names like "Monastery Pacifying the State" (*Anguosi*), "Monastery Protecting the State" (*Huguosi*), "Monastery Making the State Trouble-free" (*Ningguosi*) etc. Buddhist institutions in China were to serve the interest of the state headed by the Chinese Emperor.

Students of Buddhism today are not able to study Mahayanism in any depth without the Chinese literature, if it can be undertaken at all. Thus, there is neither any independent existence of Chinese Mahayanism, nor any independent existence of Indian Mahayanism. Mahayanism is an inborn multi-national, multi-cultural phenomenon.

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Even more so is Vajrayanism. This is a mighty culture jointly developed by the scholars, religious masters and common people who resided in a vast trans-Himalayan area from north India (including Bengal) to north China with great enthusiasm emerging from the Himalayan heights (Tibet and Nepal etc.). Indian Tantric literature tells that Lord Buddha was well settled in China, teaching Visistha how to attain *Niddhi* (divine achievement) with the aid of mundane pleasures–non-vegetarian food, alcoholic drinks and women. Dr. Bagchi, in his *India and China,* traced a long story that began with the eastern Indian king, Kumara's interest in Taoism and the teaching of Laozi (also spelled as Lao-tse, or Lao-tseu etc.) in the 7th century, which led to Xuanzang's translating Laozi into Sanskrit. He further thought that this Sino-Indian spurt in the studying of Laozi might have given birth to a new school of Buddhism called "*Sahajayana*", which he thought was quite a hybrid between Mahayanism and *Tantra*. Unfortunately, very little follow-up, if any, was done by modern scholars to pursue this new trial of Bagchi. *Tantra* has created a solution of the contradiction between human quest for spiritual nobleness and their predilection for the good things of material life. This may be spelled out.

Perhaps, the name Wang Wei is not strange to this audience. He was a Minister in the Tang Empire in the 8th century, a man who was both a great poet and a great painter. He (like every Chinese in traditional times until yesterday) had a second name, *i.e.* Wang Mojie. Wang was his family name which he could not choose. But, if we combine both his personal names we get "*Weimojie*" which was the Chinese transliteration of "*Vimalakirti*". We know *Vimalakirti* was a unique creation of Indian Buddhism. He was a legendary man who had never renounced the mundane way of life, yet his spiritual attainment was even greater than the Bodhisattvas. Why did Wang Wei want to monopolize the name of *Vimalakirti*? Because he was emulating this legendary Indian to have the good things of both the exalted and quotidian worlds. Many other great Tang poets, like Li Bai (also spelled as Li Po), Bai Juyi (also spelled as Po Chu-i) etc. were in the same category of high (not simple) living and high thinking, using their mundane hands to pluck the forbidden fruit of enlightenment. This social category has been known as "*Jushi*" which, I think, is a terminology originated from the Sanskrit word *Upasaka*–one who follows the footsteps of Buddha without renouncing the world. Li Bai arrogated to himself "*Qinglian Jushi*", i.e. *Nila-utpala Upasaka* (the blue-lotus lay-master). Bai Juyi had two self-assumed titles : "*Letian Jushi*" (*Devananda Upasaka*/the lay-master who enjoys the Heavenly bliss) and "*Xiangshan Jushi*"(*Gandamadana Upasaka*/the lay-maser living on the Incense Mountain). Buddhism has survived in China today in a stronger base than in India obviously because more upasakas have emerged in China than in India. My father, too, had styled himself as an "upasaka", but used the word "*renxian*" (Chinese translation of *Ksantyrsi*, the "fairy who can bear all the discomfitures") as his pseudonym.

By nature, few Chinese would like to bocome *bhiksus* and *bhiksunis*, and would not have liked to follow Lord Buddha if there had not been esoteric Buddhism. *Tantra* and

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the Chan (Zen) school have jointly removed the difficulties for Chinese to come to the fold of Buddhism *enmasse–Tantra* for relaxing renunciation, Chan Buddhism for granting privilege to the illiterates and semi-illiterates to the ranks of the enlightened souls.

Dr. Bagchi thought that after the decline of Buddhism in China "its great work in all fields of Chinese life still survives". He continued : "This work still bears testimony to the great effort made by two major countries of Asia, India and China, in building up a common civilization" (*India and China*, 1st 1944 ed., p.125). This helps to strengthen our holistic perspective that not only the two great civilizations grow from the same trans-Himalayan base, and grow into each other culturally, but started building up a common civilization–a communion jointly sharing their cultural achievements.

A few months ago, I was attending a seminar at Kunming in Yunan, China, commemorating an interesting Indian monk named Dhanabhadra (Chinse name "*Zhikong*") who went to China during his youth, and reached an eminent position both in China and in Korea during the 15th century. According to Chinese records, both his great grandfather and grandfather were the kings of Kapilavastu, while his father was the king of Magadha. His mother was a princess from a neighbouring state called "*Xiangzhi*" (according to its Chinese name) before becoming the queen of Magadha. He also had two brothers, Srikalpa and Srimani. I was taken to the site of the Buddhist temple on a hill at Wuding country in Yunnan (now a thriving tourist spot) where Dhanabhadra first set up a Buddhist shrine (which has no trace today). One of the points debated in the seminar was whether Dhanabhadra was a master preacher of *Tantra* or Chan. That the two have become symbiotic in this case proves that they were the most acceptable varieties of religion in China, dispensing with scholasticism (as in the case of Chan Buddhism) on the one hand, and not divorcing the devout mind from mundane pleasure (as in the case of *Tantra*) on the other. I don't agree with the opinions (by many Chinese scholars) that Chan was the negation of the profound Buddhist philosophical teachings ; nor do I share the thinking of some Indian scholars that *Tantra* has debased Buddha's noble ideas and ideals. Even if Buddha's idealism has been distorted or partially damaged by the modifications effected in its preaching in China, this would still be better than the total abandonment of Buddhism in China as in most parts of India.

When my father started unfolding Sino-Indian Studies in Visva-Bharati Cheena-Bhavana in 1937, Gurudeva's clear instruction was to concentrate on Chinese Buddhism. Without receiving any directive, Dr. Bagchi had, on his own, chosen Chinese Buddhism as his focal point, in the pursuance of Sino-Indian Studies. The peculiar manner in which Buddhism was developed in China attracted the attention of both Tagore and Bachi, wherein lies a very vital link between the Chinese and Indian civilizations. There has not been sufficient study, let alone understanding, of the profound significance of this vital link. Doubtlessly, this Sino-Indian Buddhist twin-hood lasted nearly two thousand years and forged a strong cultural bond between the two civilizations.

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Dr. Bagchi was one of the first modern scholars to give a very learned and comprehensive survey of this phase of Sino-Indian Buddhist twin-hood. He was, perhaps, the last mohegan among Indian historians to show such dedication to Sino-Indian Studies, and lay so much emphasis on Sino-Indian brotherhood. In commemorating Dr. Bagchi's birth centenary, we look forward to seeing Bagchi's reincarnations among Indian academia, to the continuation of the unfinished work left behind by him and other pioneers of Sino-Indian Studies. Times have changed, and we are more privileged than Bagchi and his contemporaries in the possession of historical information and vision. For instance, Bagchi's study on Sino-Indian interface stopped short at the 11th century, but we have information now (as the example of Dhanabhadra shows) to extend the historical saga of Sino-Indian Buddhist brotherhood by many more centuries. We are also in a position to revise Bagchi's conclusion that after the 11th century, the "internationalism of Buddhism had lost its *raison-d'etre* with the decline of Buddhism." We shall also revise the proposition that the "forces that had brought India closer to China and other countries of Asia were no longer operative" after the 11th century (*Ibid*, p.63).

Buddhism, like other religious, can be viewed as a cultural movement. All cultural movements experience ups and downs, rise and decline. Again, like other religious, Buddhism has a body and a soul. The body is monastic Buddhism, the soul is spiritual Buddhism. Dr. Bagchi conceived in the 1940s that though monastic Buddhism was "practically dead" (that is an overstatement), spiritual Buddhism would never perish. When the leaders of the People's Republic of China adopted the five yellow (but not white) starts as the icon of the national flag, they had in mind the symbol of the "bright star" (*mingxing*) which was the Chinese adoption of the Indian *aruna*. Now, we see spiritual Buddhism being symbolically enshrined on both the Indian national flag (with the *cakra*) and the Chinese national flag (with the *aruna*). Sino-Indian Buddhist brotherhood is not only alive, but has the twin symbols of *cakra* and *aruna* flying high over the skyline from Harbin (in northeast China) to Kanyakumari. I may mention in passing that during the darkest days in both the civilizations (during the 19th and early 20th centuries) there emerged a remarkably strong comradeship between the Indians and Chinese in their common anti-imperialist struggle. Britain and other western powers had made India and China the colonial twins. Thanks to the innate Buddhist brotherhood, Indians and Chinese converted this colonial twin-hood into anti-imperialist twin-hood.

Perhaps, no one, in modern times, except Jawaharlal Nehru (who had obviously been influenced by Tagore) has been so deeply moved by the spirit of Sino-Indian Buddhist brotherhood as Gurudeva. He said : "There was a time when India and China stood very near, when they joined their hands and their hearts in one common homage to the spirit of love and renunciation." (Tagore's message to the Chinese Members of the Sino-Indian Cultural Society dated April 18, 1934.) "What a great pilgrimage was that! what a great

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time in history!" Tagore, then, appealed : "It is our duty today to revive the heroic spirit of that pilgrimage following the ancient path which is not merely a geographical one but the great historical path that was built across the difficult barriers of race difference and difference of language and tradition, reaching the spiritual home whose man is one in bonds of love and co-operation." (Tagore's message to the Chinese friends in general dated April 23, 1934).

Tagore not only consciously advocated the re-enactment of the historical Sino-Indian saga of brotherhood, but actually made his personal contribution to cement it. The contribution he made was without him is not possible. There was a Chinese poem written and published in China in early 1920s entitled "*Chen an*" (good morning) which had these lines :

"Good morning! The snowy Himalaya!
Good morning! The venerable Tagore of Bengal!
Good morning! My friends in the Ashram of Nature [Santiniketan]!
Good morning! Ganga! The spiritual light flowing in Ganga!
Good morning! The Indian Ocean!"

The author of these lines was Guo Moruo (also spelled as Kuo Mo-jo) (1892-1978), the first and life President of Chinese Academy of Sciences, Beijing (1949-1978). He was China's Tagore for he enjoyed an exalted position in the cultural life in China for four decades exactly like what Gurudeva had enjoyed in the first half of our century. When these lines were penned the poet was just a progressive Chinese youth. One must have thought that he had met Tagore, and visited India, experienced the "Ashram of Nature" at Santiniketan. Nothing of that sort.

Actually, Guo Moruo's tryst with Tagore began when he was a disillusioned Chinese student in Japan in 1910s. He was inclined to either becoming at Buddhist monk, or committing suicide, and the more he sought salvation from ancient Chinese writing, the greater became his pessimism. Then, he discovered Tagore's anthology of *The Crescent Moon* which completely changed his view of life. This change can be depicted by the two different moods written by him. First, his pre-Tagorean poem "*Side youhuo*" (Enticement of Death) dated 1916 says :

"Blue, blue sea waves outside my window
Yelling at me with unceasing roar.
She calls me and says to me :
'Moruo, don't burn your heart!
Throw yourself quickly into my bosom,
I can get rid of your worries."

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The changed mood was enshrined in another poem entitled : "*Anshang*" (On the Sea Shore) Guo penned in 1920. In this piece, the poet was a happy man seeing his small son playing with other children on the sea shore. Such a change of mood can be attributed to Tagore's influence, for the poem made use of the following passage from Tagore's *The Crescent Moon* :

"On the seashore of endless worlds children meet,
the infinite sky is motionless overhead and the
restless water is boisterous. On the seashore of
endless worlds the children meet with shouts and dances."

After this, the poem ends with these lines :

"I recite a poem of Tagore
To play with children on the sea shore.
Ai! How can I become a pure child?"

It was Guo Moruo's own admission (his statement regarding welcoming Tagore published in *Chuangzao* (Creation) Weekly, No. 23, October, 1923, not the discovery of my research that he owed his recovery of courage and optimism in life to Tagore's inspiration–the sunshine that had driven away the dark clouds in his young mind, that not only saved the life of a brilliant Chinese intellectual, but made it possible for China to have her own Tagore! To add to all this I wish to capture the echo between the Indian Tagore and the "Chinese Tagore" :

"Thou art my invisible teacher!
I emulate thee with vigour.
I weave my heart, my tears
Into a chain of sentient pearls.
I deck thy feet with it, my devotion to offer."

This was the voice of Guo Moruo, but it was very much the reverberation of the 83rd stanza of *Gitanjali* :

"Mother,
I shall weave a chain of pearls
For thy neck with my tears of sorrow.
The stars have wrought their enklets of light
To deck thy feet,
But mine will hang upon the breast."

[See Tan Chung, "The Rabindranath Thunder of Oriental Dawn : A Sino-Indian Perspective of Tagore", in Bhudev Chaudhuri & K. G. Subramanyan (eds), *Rabindranath Tagore and the Challenges of Today*, Shimla : Indian Institute of Advanced Study, 1988, p.271.]

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Many Indian friends told me that such pairing can be done between Chinese and Indian famous adages and verses. I have no doubt about it, but digging must start before the echo comes out loud and clear from the subterranean layers. This provides good scope for Sino-Indian Studies to construct its academic edifice.

Before Tagore's arrival in China in 1924, another young writer, Zheng Zhentuo, published a special number of Xiaoshuo Yuebao (Monthly Magazine of fiction) in Shanghai. Zheng, who was the editor, wrote in the leading piece the following sentiments :

"He has built for us a magnificent and tranquil paradise of the spirit of poetry on this bramble-ridden earth. In this spiritual paradise, there live many angels of poetry clad in white. When we are happy, they sing in chorus with us. When we are depressed, they console us with tenderness. When we are in doubt, they show a grand path of faith before us. When we are disillusioned, they light once again for us the torch of hope." (*Ibid*, p.277.)

I wonder how many foreigners have admired Tagore to the extent as reflected by Zheng Zhentuo. Zheng, who later became a university professor of Chinese literature, did outstanding and refreshing research on China's "vulgar literature" (*su wenxue*), standing Chinese tradition on its head, and showing the great vitality of Chinese oral literature, and also highlighting the contribution of Indian culture to its growth. Zheng's admiration for Tagore was, thus, founded on the base of Sino-Indian Buddhist brotherhood. Incidentally, my father, Tan Yun-shan, also fell into a depression similar to that of Guo Moruo after he had arrived in Singapore in 1924. He used to go to the seashore and both his country's future and his own personal career appeared to him as an endless turmoil as the sea. He became a totally changed man after he met Gurudeva in 1927 in Singapore during Tagore's Southeast Asian tour. The next year, Tan arrived at Santiniketan, and a new leaf in his life started. All told, Tagore seems to have exercised a magical spell on young Chinese minds when they lived in the age of turbulence.

Bagchi was one of the first scholars to dwell on the mutual benefits in the intercourse between the two great civilizations, both spiritual and material. He particularly mentioned the "migration of Indian art" to China which is greatly relevant to this premise where I am addressing. As I have alluded to earlier, the Chinese eagerness of carrying treasures to after-life has made the good earth of China the richest depository of artifacts. A large amount of them have already been unearthed and are adorning the leading museums the world over, while much more are still lying underground. Those who have viewed them in the world museums see the imprint of Indian art on them.

It was not just a migration of art, but the transposition of India to China in the following cases. *Stupa* is an Indian invention, but it forms the landscape of China much more than any other country. *Vihara* originated in India, but it multiplied to the maximum extent in China into Buddhist temples and monasteries. Perhaps, all countries outside China have

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not built so many of them as she has built. Again, cave art is an Indian invention, but China must have carved out more than five thousand of them in various sizes–some great ones also. Again, China must have painted, carved, and made in stucco forms more images of Buddha and Bodhisattvas than all other countries put together. The largest repository of Buddhist art is one which I and my institution (the Indira Gandhi National Centre for the Arts) have been closely associated with, *i.e.* the Mogao Grottoes at Dunhuang. It has more than 45,000 square metres of wall painting and 2,415 stucco images distributed in 492 caves, a substantial part of them are more than a thousand years old. In short, China has far surpassed India and has become the biggest creator and preserver of Indian Buddhist art. In Chinese, "*futu*" was originally a term (in fact, transliteration) for Buddha, but, today, it only connotes "*pagoda*"–the Chinese version of "*stupa*". This Buddha-to-Pagoda transformation shows that for Chinese culture Buddhism has simply been the driving force in the creation of Chinese art and architecture.

China's indebtedness to India and *vice versa* is a worthwhile research topic that has been initiated by Bagchi, Tan Yun-shan, Ji Xianlin, etc. It is an endless field for modern scholars to travel. For more than a century, silk fabrics and tea have been the pillars of Indian industry, commerce and foreign trade. But, both are direct gifts from China. While Chinese cotton goods are cornering more and more international markets, making it unprofitable for USA, Japan, and other developed countries to produce them any longer, China, herself, did not invent cotton industry, and is the beneficiary of an Indian invention. China has also learnt from India how to make sugar from the cane, how to make glass, how to decorate costumes and living spaces with beads, how to weave golden and silver threads into fabrics, how to enrich Chinese cuisine with black pepper (In the past, Chinese called it "*weiluzhi*", i.e. ; the Chinese transliteration of the Indian name "*mirch*", and today, they call it "*hujiao*", i.e. "foreign pepper"), how to get wonder medicine from aromatic wood and some special tropical herbs, many of which eventually migrated to China. India learnt from China paper-making, steel-making, use of compass, in addition to sericulture and silk industry in ancient times, and other Chinese inventions like tea production, gunpowder, printing etc. in recent centuries, and through third countries. Xuanzang observed in the 7th century that Indians knew nothing of dates, chestnuts, and persimmons. For chestnuts and persimmons, along with peaches, pears, tangerines, India might have obtained from China. The list of migration of Indian plants to China is much longer, including lotus, pineapple, walnut, spinach, jack-fruit, mango, sandalwood, turmeric, jasmine (in addition to black pepper), to mention the most common species only.

In the non-material sphere, China's indebtedness is the greatest. Buddhism is called "*Mahayāna*" because it is the "great carrier" of Indian culture and art to China, apart from its own tenets. Besides, Buddhism has revolutionized Chinese way of life in many ways. It has created new institutions and conventions from burning incense to burning the dead

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people, from chanting charms to chanting scriptures (which, in turn, helped Chinese to discover the tone-phonemes in their tongues). For more than a thousand years Chinese have been celebrating two festivals in the new year, one on the first day of the first month, and another on the 15th day because Chinese learnt that in the "country of Buddha". *i.e.* India, a month commenced on the full moon which was half a month later than the Chinese practice. And the mode of celebration of the second festival (called "lantern festival") is the imitation of Diwari. Again, we have an instance of duplication.

While Buddha has assumed the highest position among all foreign gods in China, the highest native Chinese god, the Jade Emperor (*Yuhuang dadi*) is the duplication of Indra. Buddhidharma (in China from 520? to 536? till his death) took a seat directly in the Chinese heaven after his demise. The Chinese pantheon, in fact, is crowded with Indian personalities. China has the dubious honour of having the maximum numbers (numbering thousands) of Buddhas. According to Chinese oral literature, even Hanuman (Chinese name "Sun Wokong") is a Buddha with the title of "Ever Victorious Buddha in Fighting" (*Douzhansheng Fo).*

[Those who are interested in details may see my article "The Golden Monkey", in *The India Magazine*, Vol. 13, Dec. 1992, pp. 82-88.]

Like Gurudeva who saved the life of a "Chinese Tagore" without knowing, neither Hanuman nor his worshippers are aware of his elevation to the status of Buddha in China. Only the Buddhist brotherhood could create such extraordinary happenings. All in all, India has added gloss to the splendours of Chinese culture in the spheres of language, literature, painting, music, dance, calendar, medicine, philosophy, religion, and even martial arts.

Tagore, Bagchi and Tan Yun-shan longed for the happy return of the days when the two peoples had treated each other as brothers and sisters. When Xuanzang was in Nalanda, he defended what he thought was the correct teachings of Buddha with such emotion and vehemence that he would willingly lose his head in the event of his losing his argument. Neither did he feel that he was a foreigner in the country of Buddha, nor did his Indian contemporaries treat him as a foreigner. When Xuanzang was about to leave India to return to China, his colleagues at the Nalanda University persuaded him to remain in India. They tried to impress upon Xuanzang that Buddha chose India, not China, as His birth place in Jambudvipa so India was the most appropriate place for Xuanzang's service. Xuanzang, then, asked them : "Why was the sun shining over Jambudvipa?" The Indian monks answered that it was for the elimination of darkness. So Xuanzang said that was exactly his purpose of going back to his country–to eliminate ignorance and greed. Here we see the complete absence of narrow nationalism, and the thrust of their arguments being how best to serve the humankind. There was a report from a Japanese visiting monk to India, Vajrasamadhi, who saw Xuanzang's being worshipped as a deity (his used straw sandals and chopsticks being placed on the altar) in the main monastery of Nalanda during the 9th century.

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The greatest obstacle in the mutual understanding between India and China today is the bad habit that Indian scholars try to understand China through the media of the Western Hemisphere, with their Chinese counterparts emulating such cumbersome indulgence. Why can't India and China look at each other? In fact, if you look at some one in the face, you find your own image being reflected by the eye pupils of the other. In other words, when Indian scholars look at China for a long while they begin to see what India looks like–so will the Chinese if they look at India in the face. Chinese scholars have assembled a lot of first hand sources of information pertaining to India-China contacts. I am doing a book utilizing a part of them. Dr. Haraprasad Ray is also translating some of them for the benefit of Indian scholars. A portion of these sources of information have already been made available to the reading public by Dr. Bagchi and other Indian and western scholars. They will unfold much more for a better understanding of India's and China's past as well. It is time that the entire wealth of the information should be made available in English and Indain languages.

Though we are discussing the relations between the two great civilizations in the Indian Museum, we should free ourselves from a museum mentality. Humans have entered an unprecedented era of information explosion. Science and technology are progressing not only with every passing day, but in every minute and every second. A product of the state of art is fit to be sent to the museum a year (may be even less than a year) after its invention. The advanced world is spending minutes to complete the journey which used to take years to travel in the good old days. This makes it tremendously difficult for the less advanced and less developed to keep pace. On the other hand, the western societies, particularly the United States of America, is finding it more and more difficult to maintain the harmony between the material and spiritual civilizations. Science and technology are like Hariti of the Indian legend who eats up what she has given birth to. The greater the development of science, the more serious is its menace to our earth. Gurudeva once said with anger that "The battlefields of today are the modern playground of ancient dinosaurs." (Letter to Amiya dated June 20, 1940. See Ghose, p.126.) Even when war is not waged, we don't see the "savage civilization" disappearing, and the world today reamins the happy huntings ground for the modern dinosaurs. Indians and Chinese have a civilizational duty to see this savageness disappear.

In another three years' time we shall greet the dawn of another century and another millennium. A new revolution, the third greatest of human kind, is unfolding–the Revolution of Information Technology. Much as it poses a serious challenge to ancient civilizations like India and China, it also offers a bright future to them. Hereforto the greatest resource, and the greatest capital will be human resources, while India and China are the richest in them. Grasping this opportunity of the brave new world, the two ancient civilizations will be able to advance from strength to strength, and reach the forefront of the committee of nations.

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By the year 2000, there will be 2.3 or more billion Indians and Chinese counting together, constituting nearly 40% of humanity. When this 40% prospers the world will have a facelift. Only when this 40% advances, there will be real progress in humanity. If this 40% unites, a better, fairer, and more just world order will emerge. In commemorating Dr. Bagchi's birth centenary, we have to further develop Sino-Indian Studies to a new high. On this auspicious occasion, we have no worthwhile gift for Dr. Bagchi but only our resolution to work hard for the mutual understanding and mutual benefit of India and China. We have not only the will, but also the confidence that a century after his birth, Sino-Indian Studies will grow steadily, and there is hope for a brighter and brighter future. Let the mind be without fear and the head held high. Let knowledge be free and information and wisdom flow into the teeming billions of Asia and of the world. Let words come out from the depth of truth, and deeds uphold this truth with all their might. Let us march forward into ever-widening thought and action, into the new heaven and new earth of freedom, peace, and prosperity. Let India and China, as well as the entire world awake to the challenges and opportunities of our times. In this way, Gurudeva, Bagchi, and other pioneers of Sino-Indian Studies will smile with satisfaction in their heavenly abode.

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* Lecture delivered in the Indian Museum on November 18, 1997.

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BHAISAJYAGURU : THE MEDICINE BUDDHA OF TIBET

SIPRA CHAKRAVARTI

In Vajrayana Buddhism a large number of gods and goddesses who were required to discharge multifarious activities from curing diseases to killing enemies, were worshipped during different Tantric rites. The Vajrayana Buddhists created innumerable divinities to protect their devotees from physical calamities. The goddess Parnasabari was invoked to ward off epidemics like cholera, small pox and plague. The *mantras* of Kurukulla and Janguli were used as charms against snake-bite. But it was in Tibet that gods and goddesses related to diseases and medicines were developed to a great extent. A deified Sakyamuni Buddha appeared as Bhaisajyaguru (*Sman/bla* in Tibetan Buddhism), the supreme god of medicine only to save and cure the sick disciples and lay patients from sufferings and illness of *samsara.*

The concept of Buddha both as a physical and spiritual healer goes back to the period of early Buddhism in the 4th century A.D. In the beginning of the 8th century, there appeared a group of seven medicine Buddhas including Bhaisajyaguru. Seven medicinal plants are said to have been created from these seven gods. It is also supposed that these seven medicine Buddhas arose out of the invocation to seven images continuously for seven days to escape from the diseases and untimely death. Bhaisajyaguru is also known as Vaiduryaprabharaja for his dark blue colour of lapis-lazuli. He is represented both in Buddha and Bodhisattva forms. As Buddha, he is represented wearing monastic robe with *urna, usnisa* and having long lobed ears and seated in cross legged fashion. His right hand is in *varadamudra* holding myrobalan (*haritaki*) fruit or its plant while his left hand lying on his lap in meditation holding the medicine bowl. Bhaisajyaguru is flanked by two Bodhisattvas—Suryaprabha (Solar Radiance) and Chandraprabha (Lunar Radiance) on either side. Besides medicine Buddhas, other deities like Amitayus, Vajrapani, Simhanada Lokesvara, Mahakala, Sridevi or Lha-mo and Pancaraksa or five spell-goddesses were equally worshipped in Tibet for eradicating diseases. Thus Amitayus is invoked for bestowing long life, Vajrapani for protecting against snake-bites, Simhanada Lokesvara for curing leprosy and five spell goddesses for protecting from all diseases and physical dangers.

In Tibet, suffering caused from physical or mental illness, is looked at from religious as well as magical point of view. The Tibetans stress more emphasis on prayers, charms

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and amulets for curing diseases than medicines. In the process of preparing medicine and in collecting herbs, the Tibetan physicians and the lamas utter different types of *mantras* to increase the divine potency and to make themselves perfect or *siddha.* Teachings of ancient Indian medical texts and advanced ideas from India, China and Japan left much impress on the life of the Tibetan people. But Indian psycho-physical notions based on *yoga* practices and Chinese anatomical observations were followed more in theory than in practice. The Tibetans believe that without uttering prayers and divine intervention or rituals no sick person can be cured. The seven medicine Buddhas and the supreme physician Bhaisajyaguru preached people how to cure sin, the root cause of physical illness. Tucci, the celebrated Tibelogist remarks that "the basis of Tibetan medicine was the Indian theory of Humours which in turn springs from the ethical concept that physical imbalance is associated with spiritual imbalance"[1]. According to Tibetan theory illness originates in sin and is born with *karma* and when the sin begins to trouble the conscience of man, evil forces cause diseases. As in India, the Tibetans also prepared medicines from herbs, roots, plants and sometimes used metals like gold, silver, zinc, iron, mercury and stones.

The cult of Bhaisajyaguru and the term *bhaisajya* (medicine, healing) has also some similarity with the Iranian term '*besaz*' meaning healing. This god was very popular in China and Japan. In Japan he is known as Yaku-shi and is regarded as Dhyani Buddha Vaircocana or Aksobhya. In *mandala* thangkas sometimes Bhaisajyaguru is represented by his scripture the *Bhaisajyaguru sutra.* At the Taishan temple in China the *mandala* of Bhaisajyaguru is erected every year with great honour. The *Bhaisajyaguru sutra* was translated into Chinese several times and the earliest one was done by Srimitra in the 4th century A.D. It is said that the life of the Chinese emperor Chung-Tsung in the 8th century was saved by the utterance of the name of Bhaisajyaguru and his spiritual power.

Thus the universal appeal for curing diseases is manifested in the offering of prayers which says—"By the power of the drugs offered to the conclave, by the far-reaching strength of the oblations, spells and medicines may all sentient beings who are tormented by illness be liberated from pain and enjoy happiness. May all sentient beings who are deprived be refreshed by the medicine of commiseration and everywhere be relieved from the two obstacles and speedily attain the stage of Bhaisajyaguru"[2].

The *sutra* of Bhaisajyaguru is one of the earliest Buddhist manuscripts so far discovered in India and provides ample information regarding Bhaisajyaguru. This famous manuscript has been translated into Chinese and Tibetan language several times. In India this rare Buddhist scripture was unearthed in 1931 from a *stupa* in Gilgit, Kashmir along with more than two hundred early Buddhist manuscripts. This *Bhaisajyaguru sutra* of India is dated to early 6th century A.D. and is written in original Sanskrit language.

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The medicine Buddhas appear in groups of seven, eight or nine and their names are Bhaisajyaguru, Simhanada, Suparikirtinamasri, Svarnaghosaraja, Suvarnabhadra, Vimalaratnaprabhasa, Acokottamasri, Dharmakirtisagaraghosa, Abhijnanaraja and the ninth Sikhin or Ratnasikhin.

Bhaisajyaguru or Manla in Tibetan is the most popular and venerated deity in Tibet, Manchuria, China and Japan. In Tibet he is represented both as Buddha and Bodhisattva forms. From the sculptural and pictorial representation it appears that the Buddha both as physical and spiritual healer was very well-known outside India in Tibet, China and Japan. In fact the cult of Bhaisajyaguru was so popular in Japan that an entire temple complex was constructed in 730 A.D. in Nara. In China he is known as Yao-Shi-fo or Healing Buddha and Medical king. Nalinaksha Dutta who had translated the Gilgit manuscript mentioned that the Tibetan translation closely follows the present Sanskrit text of Bhaisajyaguru accquired from Gilgit.

From Chinese and Tibetan translation it is learnt that the Sanskrit text of Bhaisajyaguru is the concluding chapter of the manuscript that deals with great vows, *mahapranidhana* of the seven past Buddhas. This particular chapter with twelve vows of the Bhaisajyaguru-vaiduryaprabharaja gained much popularity. He is said to deliver spiritual medicine to his devotees if properly worshipped, and it is also believed that by touching his image a sick person is easily cured.

Regarding the origin of Bhaisajyaguru, Tucci's interpretation is of great importance. He says "From his draperies and *mudra* the god may be identified as Bhaisajyaguru, a doubt of the Buddha interpreted as god of medicine, the transposition is rather ancient. As in other similar cases it is probably due to the fact that a title frequently attributed to Buddha as the physician of human passions, the unfailing healer of the ills of *samsara* through the medicine of the Law. Vaidyarat Sarvavyadhipramocaka as the *Lalitavistara* calls, took with time some consistence and became a personage by itself."[3]

The Chinese translation of the *Bhaisajyaguru sutra* was first done by Srimitra in the 4th century and later by Dharmagupta and Hiuen Tsang in the 7th century and by Yi-tsing in the 8th century A.D. In 1695 emperor Kang-hi entirely copied Hiuen Tsang's translation *Bhaisajyaguru-vaidurya-prabhasapurva-pranidhana-guna-sutra* with his own hand. In Japan also emperor Temei established a temple of Yakushiji in 681 A.D. on the occasion of the illness of the queen. In a Chinese inscription of the 8th century Bhaisajyaguru's world is mentioned in the east and his heaven or Sukhavati on the west.

The *Bhaisajyaguru sutra* records that Buddha arrived at Vaisali with his disciples Bodhisattva Manjusri requested him to explain the vows made by the past Buddhas to liberate people from the worldly grief and distress. Sakyamuni then expounded the twelve great

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vows of Bhaisajyaguru and also remarked that at his Bodhisattva stage he had wished to illuminate the dark world by removing sufferings, maladies, hunger and illness. Tathagata said by utterance of the name of Bhaisajyaguru one will be free from evils and ailments. He further explained that the recitation of *Bhaisajyaguru sutra* as well as the making of his image will save human beings from the nine pains of death. It is also mentioned that if a dying person dreams the healing Buddha then the Bodhisattvas would attend the deceased person and conduct him to the place of delight in heaven or *sukhavati.* Sometimes in thangka or temple banners of Bhaisajyaguru, image of Sakyamuni is represented just above the healing Buddha. Again immediately below the central figure, Bodhisattva Amitayus and the goddess Ushnishavijaya who are worshipped to prolong life are also depicted in the thangka.

Bhaisajyaguru sutra also describes account of the worship of the deity. Beautiful images of seven Buddhas made of clay, wood or metal should be placed in a flower garden decorated with flags, festoons and paintings. The worshipper observing eight *silas* is to take bath, wear clean clothes and offer seven vows to the Tathagata and circumumbulate the central image with music and recitation of *Bhaisajyaguru sutra* at the same time remembering also the twelve vows of Tathagata. By this worship the worshipper achieves joy, happiness, wealth, son and protection from all wordly evils.

The twelve great vows of Bhaisajyaguru delineate the vows of the past seven Buddhas. In *Bhaisajyaguruvaidurya prabharaja* it is mentioned that the god Bhaisajyaguru and his heaven *sukhavati,* the land of eternal bliss was attained by virtue of his twelve initial *pranidhana.*

1. The first vow mentions that the illuminated body of the enlightened Buddha will also help to illuminate the entire human being, because the great master says that everybody is endowed with enlightenment and it is to be recognised only.

2. The second vow is about the infinite knowledge and wisdom for the welfare of mankind. Every human being is capable of freeing himself from all bondage through knowledge and wisdom, not by religion.

3. The third vow says that all living beings express full faith in the Mahayana Buddhism leaving aside false doctrines.

4. The devotee must follow the four basic teachings of Buddha namely tolernace, kindness, mercy and compassion and his body be so resplendent as to surpass the brightness of the sun and moon.

5. The fifth vow speaks of observance of self restraint of *dhamma* rule making everybody truthful, gracious and helpful to other beings.

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6. The sixth vow mentions about the deformity of body, mind and soul which will be cured by the holy name of the Buddha and by taking refuge in the great master.

7. The great compassionate Buddha is always by the side of ailing and sick persons who are too poor to buy medicines. His holy name protects them from disease and distress and offers speedy recovery and health.

8. By reciting his holy name all feminine beings get rid of their femininity and complexes.

9. The ninth vow mentions that on hearing his holy name the convicted person, destined to be punished by king be saved from punishment. The salvation comes only through pity (compassion), love and tolerance. The wretched thus find new hope, happiness and prosperity.

10. His holy name also enables a hungry person to obtain food.

11. On uttering his holy name all naked person deprived of cloths obtain fine cloths.

12. The twelve and the final vow represents the essence of all vows. Because herein lies the great message of self development by following the great virtues compassion, love and mercy. To obtain Buddhahood and become a Bodhisattva one is required to take refuge in Buddha and follow the transcendental path. From the above mentioned vows it appears that Buddha adopted different modes of approach to cater to the needs of the distressed as well as all classes of people which is clearly evident in his twelve vows leading to the path of *Dhamma.*

Besides these twelve vows other merits enumerated in this Buddhist Sutra are also noteworthy. Thus it is mentioned that "those women who are in a family way can save themselves from the pain of childbirth if they sincerely utter the holy name of Bhaisajyaguru. If these ladies are sincere in their devotion to the Bhaisajyaguru, their babies will be healthy, beautiful and intelligent."[4]

Besides, performing of good deeds and eschewing of evil deeds as well as winning over anger through kindness, wickedness through goodness, selfishness through charity and falsehood through truthfulness are some of the merits mentioned in the *sutra.* But the most important and noble message of Bhaisajyaguru to mankind is that of self realisation, self purification, and self development through compassion, love and mercy. The utterance of the sacred name of Bhaisajyaguru will lead the devotee to be reborn as good human being and true follower of Buddha and Dharma.

The Indian Museum possesses two sets of Bhaisajyaguru figures from Tibet one set painted on thangka (R 161-R 167) and the other set comprising carved wooden figures (R13423A-R13423G). Each set comprise of seven figures. In Tibetan thangka he is represented in dark blue colour seated like lapis-lazuli hence he is called Vaiduryaprabha-

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raja. His right hand shows *varada mudra* holding the twig of myrobalan plant with leaves and fruit and his left hand in *dhyanamudra* holding a bowl of medicine of lapis-lazuli colour. He is seated on lotus surmounting a throne decorated with beautiful designs and figure of lions. On the upper right and left corner of the thangka there are figures of monk and *Mahasiddha* holding *kapala*. The god is clad in monastic robe with reddish orange coloured drapery and enthrened within a shrine of flowering foliage. The throne and the intricately designed *torana* represent the influence of Newari miniature. The *torana* surmounted by garuda motif flanked by vidyadhara couple as well as two pillars consisting of makara, horse rider, lion and elephant remind us the leogryph motif of Pala illumination and sculptures. The thangka is bordered by Tibetan alphabets signifying auspicious symbol. Probably a Nepali artist was responsible for painting this thangka. The thangka belongs to *c.* 16th century A.D. A set of six square thangkaś similar to the size and ornamental decoration of Bhaisajyaguru painting depict six figures of medicine Buddha in golden, orange, yellowish red, dark-brown colours showing *varada vitarka* and *dharmacakra mudra.*

The wooden figure of Bhaisajyaguru (R13423A-R13423G) and the six medicine Bodhisattvas are represented standing on lotus and holding full bloomed lotuses with different attributes. Of the seven figures, central figure is Bhaisajyaguru seated on lotus pedestal and showing *bhusparsa* and *dhyana mudra* in right and left hand. The figure of Bhaisajyaguru and the Medicine Bodhisattvas belong to *c.* 16th century A.D.

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NOTES ON SOME ANCIENT COINS IN THE INDIAN MUSEUM WITH REFERENCE TO THE CATALOGUE BY V. A. SMITH

A. K. BHATTACHARYYA

During the years 1964 to 1969, I had an opportunity to study the large collection of coins in the Indian Museum, after they were brought back by me to the Museum from their safe deposit at the old Mint kept there on account of Wars. During the period, I had noted, with reference to the Catalogue by Smith, a few mis-readings, some misinterpretations and some that require supplementary information. I have tried to record these in the present Paper.

Of Strato I, with his mother[1], there is another silver variety with warrior king having spear and shield. On the reverse, the part of the legend : *Stratasa* is correct, not Hoernle's reading : *Thratasa.* The same reading is also correct in the next variety, Type 1. As to the 1st variety, Diadrachm published by Gardner[2] has thundering Pallas on reverse and the legend on obverse :

ΒΑΣΙΛΕΩΣ ΣΩΤΗ ΡΟΣ ΣΤΡΑΤΩΝΟΣ ΚΑΙΑΓΑΘΟΚΛΕΙΑΣ

Type 3 of this variety which is sometimes re-struck by Heliokles, seems to be the earliest issue. In the same group of Bactrian and Indo-Greek coins, the first coin of Hermaios issued with his queen[3], seems plausibly to be assigned a generation earlier, in order to fit in with the general chronology of this group of coins.

In Section II dealing with the Indo-Parthian Dynasties, the dated 120 B.C. assigned to Maues[4], has probably to be a little later, presumably about 95 B.C. In this group of coins, again, Gondophares is recorded[5] to have died about 60 A.D., which seems to need a modification, and put about 40 years earlier, in 20 A.D.

Regarding coins of Satrap Jihunia or Ziōnises of Taxila, a coin of this Chief is to be noted as found along with one of Kujula Kara Kadphises in the relic chamber of the *Stūpa* of Sonālapind near Manikyāla[6].

Of Gondophares' coin with legend : *sasasa* on reverse, in Type 2 & 3, is taken by Smith as an 'epithet', but it is surely the genitive of a name. Allan supports this view and says that this occurs in Scythian inscriptions.[7] This is, however, well-known now.

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Abdagases, should have the Indian name spelt as Avadagaśa, a well-accepted transliteration and probably his date is to be put at 185 A.D., instead of at 60-65 A.D.[8] The date proposed is supported by R.D. Banerji.

In the Kuṣāṇa series of coins, the most important point is the dating of the successive kings (emperors). While Smith has put a date 180 A.D. for Vāsudeva, R.D. Banerji[9] suggests for Vasudeva I a date 177 A.D., as the latest date for the monarch. According to R.D. Banerji, further, Gondophares acquired the North-west Frontier in the early days of Vasudeva I.

Regarding the coins, very crude, that are known generally as puri Kuṣāṇa, and assigned to the fourth or fifth century, by Smith[10], it is to be noted that a coin with the legend : '*tanka*' written in the script of 6th or 7th century A.D., has been discovered in the Singbhum District.

Of the Type of Huviṣka's coin with King seated on throne and right knee tucked up,[11] a variety exists with incuse, in Oliver's Collection.

In regard to the frontiers of Vāsudeva Kuṣāṇa's dominions, it may be said that in later years, they extended only upto the Indus in the west, the trans-Indian territories having been occupied by Gondophares, the Parthian. This view is shared by R.D. Banerji.[12]

The coins, nos. 1,2,3 etc. on page 87 of the Catalogue by Smith, are considered as of Kaniṣka II and assigned to *c.* 200 A.D., by R.D. Banerji.[13] The latter, further, takes the letters on the obverse of some of the gold coins of this monarch, to represent the initials of the Chief who issued the coins on behalf of the Emperor, the mint and the province. Thus, in one coin *phri* stands for the name of the Officer issuing the coin, *gho* that for the name of the Mint, and *ga* for the Province. Of Vāsudeva's coins, no. 9, on obverse, has the Brāhmī letter read by Smith as *aum* though it seems, more correctly, an '*ā*', standing probably, as pointed out before, for the initial of the Chief executing the orders for the issue.

Of the sundry Chiefs ruling in Punjab and the neighbouring countries, three coins of a certain Bhadra, as catalogued by Smith, deserve special attention. They contain a word *Sālada* as read by Smith. In fact, it should be *Sālada*. There were two distinct dynasties : *Sāka* and *Silada*. Of the former, the Peshwar hoard establishes the existence and identity, placing them in the Gandhara region, while the latter apparently must have had their dominions further east. At least three kings, Bhadra, Bacharna and Pāsana may be cited as of this *Silada* dynasty. In fact, of this dynasty, at least seven rulers are named by Smith as having issued coins. In this group, further, it is possible that the reading under arm in the coin no. 3, listed by Smith, *Sayatha* as the name of a ruling Chief, the word stands for the name of a mint. Under the third named king, Sita, in the coins nos. 9 and 10, the name reads '*seka*' or '*Sena*' which makes the name 'Sita' doubtful for the issuing

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monarch. In any case, the name of the seventh king in the list of this group is to be read as 'Pāsana', and not Pāsaka, as read by Smith[14].

In the next group of kings and their issues dealt with by Smith[15] under 'Chiefs of the Little Yueh-chi in N.W. India during the 5th and 6th centuries A.D.', the coin no. 2 under Kṛtavīrya has the word at left : *samadhī*, which has been left out as 'illegible'. In the coin ascribed to Viśva, there is a reading on the obverse : '*Bhāsvan*' which is left out altogether by Smith. A curious juxtaposition of letters has taken place on a coin legend in one of those that have been grouped as 'Not Assignable',[16] no. 8, namely, that instead of 'kidara' as in other coins, it reads '*Kirada*'. This reading '*Kirada*' is also available in a copper coin of the series where the legends should be read as follows : *Kirada* for Kidara, K[u]ṣ[ana] for Kaṣa, and '*Kṣuna*' for Kapa.[17]

Smith has put[18] the date of transfer of crown by Candragupta to his son and successor, Samudragupta, at 'in or about 326 A.D.'– a date which should be put further late at 335 A.D.

Candragupta II's recognition of the small silver currency of the Western Kshatrapas and his imitation of the same, was based perhaps on the Roman *denarii,* rather than on Greek hemidrachmae, as supposed by Smith.[19]

Regarding a part of a legend on the 'Aśvamedha' type of Samudragupta's coins, namely, '...*parākramah*' an interesting rendering is made by some scholars, as : '*marche triomphante*'[20] (triumphant march).

A 'Lion' type coin[21] of Kumāragupta I catalogued by Smith and described, by him as 'perfectly genuine' may perhaps be a forgery. A number of silver coins of this Gupta king found at *stūpa* behind the Nirvāṇa temple at Kasia[22] may perhaps provide solutions to a number of problems concerning the issues of this monarch.

Of Prakāśāditya (probably, Puragupta), a Gupta king, *c.* 480-85 had the successor, Nara Bālāditya, whose epithet on the reverse : '*Bālāditya*' has rather been wrongly translated by Smith as 'the sun of power'[23] which should properly be '*young or newly risen Sun*' referring pertinently to the young prince (new king).

A gold issue of 'Viṣṇu' *i.e.*, Viṣṇugupta, king of Magadha, *c.* 700 A.D. has the unusual epithet in the legend on the reverse : '*Candrāditya*' which though accepted by Smith[24] is doubted by scholars like Hoernle[25] whose reading '*Dharmāditya*' is but conjectural, resting on partially readable legend.

In the Western Kṣatrapa group of coins, a type of silver issue has on the reverse, a *caitya* symbol[26]. Here in this series, it probably symbolises Mount Meru. The significance of this symbol, however, varies under different contexts. Bhagavan Lal Indraji comments on this very rationally.[27]

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In his Addenda to Part I[28], Smith mentions an issuer of coins by name, PEYASA, which as Cunningham suggested should better be taken as PERAYA by a closer reading of the legend under arm of the Kuṣāṇa type of king. This in fact, should be classed with Little Yueh-chi. Bhau, however, takes the legend *Gaḍahara* on the obverse of this coin as name of a tribe which may have had the alternative name of *Gaḍakhara.*

In any study of the Punch-marked coins, specially in the matter of dating this very early system of currency, one should not ignore the comments of a not-very-well-known scholar, J.A. Decourdemanche, who in his *Traita Practique des poids et mesures des peoples antiques,*[29] provides good reasons for believing that the Punch-marked coins do not go back, as Cunningham supposed, to 1000 B.C., but rather pertains to the Achemenid monetary system as derived from the 'Talent' type in Babylone.[30]

In this connection, one may refer to some older opinions of scholars. Spooner, in respect of punch-marked coins found at Peshawar, takes the coinage to be the regular coinage of some one who accepted central authority because 20 out of 61 coins recovered, reveal five marks grouped on obverse as invariably associated with the 'Taxila mark' on the reverse.[31] Further, in a very elaborate article : 'An Examination of a Kind of Punch-marked coins in Patna City, with reference to the subject of Punch-marked coins generally', the author E.H.C. Walsh[32] agrees with Spooner about the 'central authority' of the issuer.

Dealing with the Pañchāla (Pañcāla) coins in the Section on 'Local Coins of Northern India', Smith (p. 145) has dealt with many explanations of the name : *Ayu-mita.* This name '*Ayu*', it must be told here, occurs as that of the king of the frogs in the legend of 'King Parīkṣit and the Frog-maiden'as told by Sister Nivedita in 'Studies from an Eastern Home'.[33] *Ayu* is also taken as an *apsarā* when *Ayu* as Apsaras is offered oblations as rays[34] of the Sun.

Among the Kośam coins, those containing the name Bahasati (Bahasati-mita *i.e.*, Bṛhaspati-mitra), an older suggestion is worth mentioning here. According to this, Bahasati is equated with Bṛhasvāti-mitra of some large bricks found at Mōrā, seven miles west of Mathura city.[35].

In the Catalogue, now being analysed here, the first coin in the series of Local Coins of Northern India, taken from the lot of coins of AJODHYA (AYODHYĀ), that of king Vissakha-deva, the obverse[36] shows what Smith calls a 'column'. This latter is actually a '*yūpa*' i.e. , a sacrificial post, specially as a Bull (or a cow) faces the post, apparently ready for being sacrificed.

A Taxila coin, *c.* 350 B.C. to the Christian era, shows the double-die type, with lion on obverse and elephant on the reverse. Smith has not assigned these to any particular monarch, yet a suggestion, however far-fetched, is from Bhagavan Lal Indraji, that these belong to Aśoka[37] who used both the lion and the elephant as emblems on his Pillar Capitals

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and elsewhere. Another coin, copper, in the same series, seems to have been copied from EUTHYDEMOS, Type 2, Var., though the connection seems to be very remote.[38]

The tribals who issued coins in ancient India, have been described by Smith as 'kingless peoples'.[39] The term '*nairājya*' is apparently a rendering from the Greek word used in regard to these people while naming the Tribal clans like the Mālavas as *Malloi,* Kṣudrakas as *Oxydrakai,* and so on, the word being '*adristriyoy*' which should better be translated as '*arāṣṭrīya*' rather than '*nairājya*'. This would also keep the character of these Tribal clans in proper perspective, namely, as 'not formed into a State (proper)', rather than 'a state of lawlessness'.

The four Audumbara coins catalogued by Smith are from a hoard of 362 specimens found at village Irippal in Dehra Tehsil, Kangra district. They are distributed in various museums. They are not quite rare, as observed by Smith.[40] The general type, with not so close relationship with the coins in the Catalogue in matters of details on the obverse or the reverse, has the obverse showing 'tree within rails' and fore-part of elephant, and the reverse showing 'Temple and Trident'.[41]

Discussing about the Nāga coins, another group of Tribal coins, Smith supports the view of Cunningham that the Nāga Capital Padmāvatī was to be identified[42] with mod. Narwar (Nalapura) whereas the true site was at Padmā Pawāyā, 25 miles north-east/Narwar. Of the Nāga kings whose coins are in the Indian Museum collection, only one specimen of the Nāga king Deva is in the museum and catalogued as such. But Deva, alias Devendra, has atleast five coins issued as are found at Pawāyā.

In the matter of the 'Rājañya' coins, the legend '*rajaña*' as equivalent to Sanskrit '*rājañya*' has been explained by Smith[43] as meaning 'Kṣatriya country'. This apparently has to be corrected to mean 'Kṣatriya People'.

The extent and the date of the extension of the 'warrior' type of the coins issued by the Yaudheya Chief, Svāmi Brahmaṇya Yaudheya, after Kuṣāṇa models, were–upto the completion of the conquest of Northern India by Chandragupta II, about 380 A.D., and not by Samudragupta nor about 330 A.D., as supposed by Smith.[44]

In the Series titled 'Kings of Northern Pañchāla (Ahichhatrā) and Kośala', Smith points out that Agnimitra of this dynasty has by some scholars been identified with Agnimitra Śuṅga of the Purāṇic lists and of the drama *Mālavikāgnimitram* rather wrongly. This has faced, however, a contrary view from others.[45]

Smith accepts Cunningham's delimitation of the area wherein the 'Mitra' coins were to be found. It was, in fact, Northern Pañcāla, modern Rohilkhand, comprising Bareilly and other districts between the Ganges and the mountains. In this connection, it is worthwhile to see the *Political History of Ancient India,* by Dr. H. C. Raychaudhury.[46]

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Before we close our Notes on the 'Mitra' kings, it would surely be interesting to bring to notice here that the Queen of Indramitra was the donor of one of the Bodh-Gaya rails, and another was given by the Queen of Brahmamitra. The latter's coins in copper (or, brass) reveal railed tree, on both obverse and reverse, and in circular incuse in the former, and are catalogued.[47]

A most important group of coins under the general category of 'The Rājās and Satraps of Mathurā, and Vīrasena' includes a number of issues of kings (Chiefs) whose names are discernible on the coins almost clearly. A name, however, is perhaps only partially readable is '*Ghoṣa*'.[48] It can reasonably be assumed that probably it represents the name like 'Śiva Ghoṣa' from Mathurā. A few names, like the one, Gomitra is, however, established from various sources. The name is inscribed, for example, on bricks from Ganeshrā, three miles west of Mathurā, 3rd or 2nd century B.C.[49] Further in the above group, Satrap Rānjuvula (Rājuvula) has been placed by Smith at about 110 B.C.[50] It is more probable, however, that he was a Governor under Maues and should be placed much later.

The eight coins with legend, *Devasa,* and stated by Smith to be probably from Kōśam,[51] belong to the Kāṇva dynasty which reigned for a short time in part of the old Śuṅga Empire.[52]

The base silver coinage imitating the later issues of Fīroz, the Sassanian king, killed in 488 A.D., classed by Smith under 'Medieval Indo-Sassanian Coins', and probably first struck by Toramāṇa, are stated in the Catalogue as having come chiefly from Rajputana. But these were really the coinage of the Gurjara kingdom.[53]

Similarly, the *Ādi-Varāha* coinage ascribed by Hultzsch to king Bhojadeva I who ruled in Northern India from the Capital at Kanauj, *c.* 840 to 890 A.D.[54] were in all probability the coins of the Gurjara-Pratihāras.

Dealing with the Hindu Kings of Ohind, Smith refers to the Kashmir Chronicle which tells us of an unsuccessful warfare waged by king Śaṁkaravarman of Kashmir (883-901 A.D.) against a Sāhi (Shāhiya) king named Lalliya of Udabhāṇḍapura (Ohind). The title of Shāhi was taken over by the Brahman kings of the Punjab from their Turki predecessors, who, however, held both Kābul and the Panjāb. We would refer to the *Tabaqāt* on this point for confirmation.[55] The entire story of the transfer of power is given in the Rājataraṇginī.

Kamara and Bhimadeva of the rare coins correspond respectively with Kamalū and Bhīm of Alberūnī.[56] Kamalū or Kamaluka was the son of Lalliya.[57] Kamaluka is the name given to Toramāṇa by Prabhakaradeva of Kashmir.

The rare coins of the so-called king 'Aśata-pāla' are to be assigned to one 'Amṛta-pāla' whose name has been mis-read on the coin.[58] Burn correctly read the name, Amṛta-

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pāla who is the brother of Lakkhanapāla of the Bādāmi Stone inscription of that Chief, datable *c.* 12th century A.D.[59]

While cataloguing coins of the Kalachuri, the Chandella of Jejakabhukti and the Haihaya of Mahākośala, Smith says[60] that he is not certain that any of these dynasties really struck a silver, whereas, it must be stated here, that 48 coins of Madana-varma 1130-1165 A.D., of the Chandella dynasty of Jejakabhukti, of the same type as his gold, issued in silver, come from Panwar village in Rewah State.[61]

In the few Kashmir coins catalogued by Smith, an interesting information need to be mentioned here. King Vigraha, catalogued as such, ruled about the eighth century, and perhaps not in the seventh century, as stated.[62] Further, the full name of this King is Śrī Vigrahatuṅga[63] and he was the father or grand-father of Durlabhadevā of whom forty-four silver coins were discovered in the verandah of the Rājavihāra at Parihāsapura.

Leaving aside for our comments etc. the coins of. Nepal & Ceylon as catalogued, in view of their being independent States now, it is proposed to record here some of the corrective notes and comments on the catalogued coins from Assam and some Minor North-Eastern States, Assam, Jayantipura, Manipur, Tipporah, Chhota Udaipur and Sikkim. In the name Suklenmun, 1539-52, the *u* is properly *ü*, Pramatha Siṁha, 1744-51, is mis-read for Pramatta Siṁha.[64] The legend on reverse of Rudra Siṁha, 1696-1714, that is read *ū* (long) should be *u* (short).[65] Rājeśvara Siṁha,[66] 1751-69, is the last king of Assam that uses Ahom legends issued on his coronation.

Bharatha Siṁha in his coin, on obverse, used the legend : *kulodbhava* and not : *kulodvara,* as read by Smith.[67] Brajanātha (not Brajnātha, as read in the Catalogue) Siṁha[68] is stated in the Catalogue, as having reigned in Feb. 1818 A.D. Correctly, however, his reign lasted about 3 months in A.D. 1818, including parts of both 1739 and 1740 A.D.

In the catalogue, the name 'Jayantapura' should be corrected to 'Jayantipura' (Jayantīpura, according to some).[69]

From Tipperah (Tripura) a silver coin is catalogued, as having been issued by Rāma Siṁha Māṇikya,[70] though the name of the issuer should be read, in the obverse, as Rāma Gaṅgā Mānikya.

Lastly, for a copper coin from Sikim, the legend read on the coin, obverse, no. 1, as '*sinimpati*' should be corrected to 'Sikimpati', and on no. 2, read as '*Sikimtibatā rājā*'[71], should read as 'Sikimpati Mahārājā.

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2. *Numismatic Chronicle*, 1887, p. 183,
3. *CCIM*, p. 31
4. *CCIM*, p. 35
5. *Ibid.*, p. 36
6. *Ibid.*, p. 58
7. *Ibid.*, p. 55 ; see, *J.R.A.S.*, 1914, p. 405. Cunningham's Reports, XIV, 6. This is proved to be a name, at Taxila.
8. 'Notes on Indo-Scythian Coins', *J.A.S.B.*, NS IV, p. 81
9. *Ibid.*, loc. cit.
10. *CCIM*, p. 64
11. *Ibid.*, p. 82
12. *Vide*, fn. 8 above
13. *Ibid.*, *loc. cit.* and ff.
14. *CCIM*, p. 89
15. *Ibid.*, *loc. cit.*
16. *Ibid.*, p. 90
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18. *Ibid.*, p. 95
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20. Cf. *Le Népal* II, by M. Sylvain Lévi, p. 108
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33. *Studies From An Eastern Home,* by Sister Nivedita, pub. Longmans, 1913, p. 118
34. *J.B.O.R.S.* 535
35. J.Ph. Vogel, *J.R.A.S.,* 1912, p. 120
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38. *Cf.* coin no. 33, p. 158, *CCIM*
39. *Ibid.,* p. 160
40. *Ibid.,loc. cit.*
41. *J.A.S.B.,* 1914, *Numismatic Supplement,* XXIII.
42. *CCIM,* p. 164
43. *Ibid., loc. cit.*
44. *CCIM,* pp. 162, 165
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46. *Political History of Ancient India* by H. C. Raychaudhuri, pp. 211-12
47. *CCIM,* p. 205
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49. Vogel, *J.R.A.S.,* Vol 12, p. 122
50. *CCIM,* p. 196
51. *Ibid.,* pp. 206-7
52. *The Wonder That Was India* by A. L. Basham, p. 61
53. *CCIM,* p. 233
54. *Ibid., loc. cit.*
55. *Tabaqāt,* p. 86n
56. *Alberuni's India,* Vol. II, Pub. (London, 1888) p. 13. The Vazir, Kallar, a Brāhman occupied the throne and after him ruled the Brahman kings, Samand (Sāmanta), Kamalu, Bhīma, Jaipal (Jayapāla), Ānandapāla, Tarojanapāla (Trilocanapāla). The latter was killed in A.H. 412 (A.D. 1021).
57. '*Koṣādhyakṣena rāginyastasyā lunṭhitasampadā* I *Udabhāndapure tena Sāhi-rājyam vyadhīyata* II *ājñātikramiṇaḥ Sāheḥ kṛtvā Kamalukābhidhām* I *Toramāṇāya sa prādād rājyam Lalliya-sūnave* .II—Rājataraṅginī, pp. 232-33.
58. *CCIM,* p. 244 also, Pl. XXVI, 6 ; see Fig. 2
59. *B.I.,* 1, p. 62
60. *CCIM*, p. 252
61. *J. & Proc. A. S. B.,* 1914, Num. Sup. XXII
62. *CCIM,* p. 269

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63. *ASI*, Ann. Rep., 1915-16, p. 60
64. *CCIM.*, p. 298
65. *Ibid.*, p. 299 ; *see* Fig. 3
66. *Ibid.*, p. 303
67. *Ibid.*, 306
68. *Ibid.* p. 307 *CCIM.*, p. 266
69. *Ibid.*, *loc. cit.*
70. *Ibid.*, p. 308 ; *see* Fig. 4
71. *Ibid.*, p. 309 ; *see* Fig. 5

ABBREVIATIONS

CCIM : Catalogue of Coins in the Indian Museum (Vol. 1)

J.R.A.S. : Journal of the Royal Asiatic Society

J.A.S.B. : Journal of the Asiatic Society of Bengal

J.B.O.R.S. : Journal of the Bihar and Orissa Research Society

A.R., ASI : Annual Report, Archaeological Survey of India

Num. Sup. : Numismatic Supplement

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HARIKELA COINS—SOME NEW INTERPRETATIONS *

VASANT CHOWDHURY

From the time that the so-called recumbent bull-type *Yarikriya/Harikota* coins were read as Harikela a new chapter was opened as far as the numismatic history of lower Bengal is concerned[1].

There had been many controversies regarding the exact location of the Harikela territory. It is now accepted that the original Harikela territory was located in the coastal regions of Chittagong district, to the north and south of the Karnafuli river.[2] At different periods of history this territory expanded to include other adjoining areas of Bengal.

A large number of these Harikela silver coins (two sides struck) have been found in different parts of Eastern Bengal (now Bangladesh), Myanmar and Tripura state in India. Substantial number of these coins were also unearthed during the Mainamati excavation (in Bangladesh). From the palaeographic point of view, scholars have earmarked these coins as dating from the late 7th to 11th century.[3]

It is worth noticing here that the early type of Harikela coins are of 7.6 gms. weight and the theoretical weight of the full unit may have been 8 gms. It is suggested that the progressive modification of the design (*i.e.* script) of the Harikela coins are linked with a gradual reduction of the weight from 7.5 gms. to 5 gms.[4] After examination of a fair number of Harikela coins on the basis of the said suggestion we have encountered rather fluctuating weight instead of a gradual reduction. In the illustration No. 1, **a** and **b** have bull with the garland (like Arakani Chandra coins) where **a** is of 7.6 gms weight and **b** with more developed script is of 6.75 gms. Again **c** and **d** have more developed script than **a** and **b** ; the weight of **c** is 6.9 gms and **d** with most developed script (partly broken) is of 5.7 gms weight. Though the suggested argument is tenable in a way that the weight decreased with the improved script but it is also indicative that it was applicable with the limited context. It has been observed that with the arrival of new issuers of Harikela coins in the later periods, it seems, the process described above has been repeated successively with their initial issues closer to the original weight standard. Up to now, Harikela coins of three denominations have been found–full, half, and quarter size.[5] Recently, a hoard of lower denomination Harikela coins has surfaced in Bangladesh, possibly in the Chitagong region as reported by collectors in Bangladesh. It is interesting to note that the hoard contains other than the quarter issues (No. 2, e), two denominations of coins hitherto unknown–

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namely, the one-eighth and the one-sixteenth. The one-eighth denomination seated-bull type coins with the usual tripartite motif on the reverse, that had been known so far were uninscribed and had been assigned by scholars to the Chandra dynasty coins of Arakan. Such coins are present in this hoard (No. 3, i). However, much more interestingly, there are quite a few one-eighth denomination coins with the Harikela inscription, which had not been found earlier (No. 3, g). The one-sixteenth denomination coins are similar to the one-eighth denomination uninscribed coins, in that both coins have the half-moon with dot motif above the seated-bull. The one-sixteenth denomination coins differ from the uninscribed one-eighth denomination coins, in that the former were struck only on one side, leaving the reverse blank, possibly due to the tiny size of the coins (No. 4, j & k).

Although the uninscribed one-eighth denomination coins known so far had been ascribed to Arakan as stated earlier, we subscribe to the view that both the uninscribed one-eighth denomination coins and the single-side struck uninscribed one-sixteenth denomination coins are from Harikela territory. The reasons for this conjecture are given below.

The list of inscribed Arakani coins are attributed to the respective Arakani rulers of which the smallest size is of one-fourth denomination. The only one-eighth denomination coin was the uninscribed seated-bull (with crescent and dot motif above) ascribed by scholars to the Arakani provenance. Apart from this, there are no one-eighth denomination coins in the Arakani series. Scholars might have ascribed this one-eighth type denomination coin to the Arakani series on the conjecture that some Arakani ruler's might have issued a smaller denomination uninscribed coin with the Arakani seated-bull motif. But it seems more probable that both the uninscribed one-eighth and the one-sixteenth denomination coins from a continuous series with the full, half and quarter size Harikela coins. This view point gains strength when we consider the fact that, as reported, there was not a single Arakani coin in this particular hoard. Moreover, the tails of the bulls on some one-eighth denomination (uninscribed) coins shows an upward twist at the end. This is in conformity with the bulls on the Harikela coins. This fact, we feel, allows us to make a strong case for the uninscribed one-eighth denomination seated-bull type coin and the hitherto unknown identical looking one-sixteenth denomination seated-bull type coin as belonging to a continuous series–ranging from the full to the one-sixteenth size–from the Harikela territory. Now the question might arise, why the presence of same (one-eighth) denomination coin is one with inscription and the other without. It may be presumed that the one-eighth issue was introduced with the inscription but to avoid further laborious workmanship on such a small dice, a more simpler, a little larger and thinner specimen was introduced as the replacement for the inscribed type. From the evidence of another inscribed one-eighth coin with a different reverse design it is confirmed that the process of change had taken place at two stages. First, the usual reverse design (tripartite with sun and moon) was changed to tripartite with crescent and dot at the top (No. 3, h), and at the next stage, the obverse incription was replaced by

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the crescent and dot. The presence of this changed reverse design of the inscribed coin (tripartite with crescent and dot at the top) on the reverse of the uninscribed one-eighth issue helps us to ignore all the speculative attribution about the latter's origin and to put it as a part of the Harikela series.

It has also been observed that the different denominations of all the smaller issues are not similarly designed. Some quarter issues are inscribed with first two letters only (instead of four) i.e. *Hari*, (No. 2, f) the way it was practised in the Arakani Chandra quarter coinage. The inscribed one-eighth has two types of reverse (No. 3, g & h). The uninscribed one-eighth and the one-sixteenth have the seated-bull facing to the right or to the left. Palaeographic and the metrology study would lead us to ascribe, these smaller denomination issues (one-fourth, inscribed/uninscribed one-eighth and one-sixteenth) to the earlier period of the Harikela series. By simple multiplication, if the sample weight of these coins–one-sixteenth (0.45 gms), the inscribed and uninscribed one-eighth (0.948 gms, 0.941 gms) and the one-fourth (1.86 gms) coins are converted in terms of their full unit, the weight would come to 7.3 gms, 7.5 gms, 7.5 gms and 7.6 gms respectively. This indicates that when these lower denominations were struck, the weight of the full unit of the Harikela coin was 7.6 gms or around. These weight and the garland at the neck of the bull indicates the early stage of the coinage. It may also be presumed that the smaller types did not continue for long which clearly justifies their extreme rarity and their non existence in the Mainamati excavation.

An abiding question about the Harikela coins has to do with their origins now dated to around the second half of the 7th century. The question naturally arises : who started striking these Harikela coins. Widely varying views are offered by experts, Gutman says that the Khadga dynasty of Mainamati struck these coins ; Cribb ascribes them to the 8th century Harikela king Kantideva of Chittagong and Mukherjee just mentions about 'Chittagong' without further elaboration and Wicks attributes to the Harikela ruler—a migrant from Arakan.[6] The fabric, patterns and metrology of these coins closely follow those of the early coins of the neighbouring country of Arakan, struck during the Chandra rulers.

An examination of the political history of Arakan of that period reveals that after the end of the Chandra rule (at the very beginning of the 7th century) there was a long period of disturbance and uncertainty, lasting for more than fifty years. The first four rulers of the next period of the following dynasty, as mentioned, according to the Shitethaung Pillar inscription were Mahavira, Vrajayap, Sevinren, and Dharma Sura.[7] They were probably outsiders, as conjectured by Johnston. Johnston also questions the accuracy of the periods of reign of these rulers, as mentioned in the Shitethaung pillar. The next ruler mentioned is Vajrasakti (grandfather of Ananda Chandra) who is said to belong to *Deva* dynasty–possibly an indication of royal lineage. There are no other inscriptional evidence or presence of coins as far as these five rulers are concerned.

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There is a coin of Surya Chandra and an inscription on another stone pillar said to have been erected by ruler Surya Chandra, who does not figure in the list of rulers in the Shitethaung pillar inscription[8] but whose rule may be placed on palaeographic evidence to this disturbed period of Arakan history, *i.e.* during the middle of the seventh century. It seems fair to posit that this Surya Chandra belonged to the old Chandra dynasty and had been trying to re-establish Chandra rule in Arakan during this period (probably around the time of Vajrasakti). It is evident from the presence of these references bearing Surya Chandra's name that he must have succeeded in ruling for at least a brief period of time.

The omission of Surya Chandra's name from the list made by Ananda Chandra in the pillar is striking. One reason for this absence may have been Ananda Chandra's desire to establish a clean, unbroken dynastic succession from his ancestors where the presence of Surya Chandra's name would be unacceptable.[9] Vajrasakti was succeeded by Dharma Vijaya who was a strong and able ruler and reigned for thirty six years.

We know nothing of Surya Chandra or his descendants. If there had been any, he would have probably lived in the last years of Vajrasakti and the early years of Dharma Vijaya's rule. It is interesting to note here that in the northern face of the Shitethaung pillar inscription, there are names of rulers belonging to a dynasty much later to Ananda Chandra's rule. Though the condition of the inscription is rather poor, the names of two rulers have been deciphered. They are Sri Singhagondapatisurachandra and his successor Sri Singhavikramasurachandra. Palaeographically this part of the inscription is dated to 10th/ 11th century A. D.[10] From these 'suracandra' end-names one might infer that they were possibility establishing some sort of relationship with the king Surya Chandra.

But what had happened to Surya Chandra? Since no other information about Surya Chandra is available, the present author is making an attempt to construct a hypothetical historical sequence on the basis of some scanty evidences, which are as follows :

Surya Chandra, after his brief rule in Arakan, around the middle of the seventh century was defeated and or driven out, and went across the Naaf river to Chittagong which was then called Harikela. It is not unfair to presume that the exiled ruler Surya Chandra was duly accompanied by his wise ministers and brave soldiers and also with personnel from the administration and treasury. He might have tried to get reinforcements there but the strong rule of Vajra Sakti prevented his return to Arakan. And only after Surya Chandra's death his men might have settled down in Harikela territory. The Arakani settlers in Harikela after the death of their chief had to look for some new livelihood and to protect their interest might have formed an association or a guild of their own.

For years prior to this, during the 7th century no new coins had been struck at Arakan (with the sole exception of Surya Chandra's issues). Since these Chandra coins had been

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widely used for trade and commerce and since no new coins had been issued from the time during the end of the Chandra dynasty, there must have been a great demand for such coins at that time and the said guild must have recognised this shortfall and need for coins for trade and commercial purposes.

During the post Gupta period, the rulers in Vanga and Samatata used to strike coins only in gold. No regular silver coinage was issued by them. In the Harikela area, no evidence of coinage exists for this period.

Seeing this, among the guild members who were already familiar with the technique of striking coins and acquainted with the supply source of silver possibly had suggested to the ruler of the then Harikela that they might be allowed to issue coins–not of gold, but in silver, mainly for commercial advantages. Since these coins were not in gold, the ruler of Harikela might have not exercised his prerogative to inscribe his name on them. The guild then inscribed the name of the kingdom (that is Harikela) on the coin. The fabric and the weight of coin, as expected, had followed the coin of Surya Chandra where the tail of the bull has final upward twist which became the hallmark of the Harikela coinage.

Discovering the wide distribution of the Harikela coins, from Sylhet to Sandoway, it is evident that they found wide acceptance as trading currency and a very high purity of silver was the reason of such success.

A large hoard of Harikela coins were found in the Mainamati excavation. The level at which these were found ascribes them to the 8th century A. D., during the period of Deva rule in Mainamati.[11] Some scholars opine that at the time of Chandras of Bengal these Harikela coins were produced.[12] In this context we would like to suggest that, when these coins had started appearing in the Deva kingdom, in a consequence of trade, seeing the success of these trade-issues-Harikela coins–the Devas started issuing identical coins bearing the name of their territory (i.e.) *Pattikera*. These *Pattikera* coins have also surfaced at the same level as the Harikela coins found at Mainamati. However, the fact that *Pattikera* coins–to the present state of our knowledge, have not been found elsewhere, only indicates that these coins did not find much acceptance as trade currency, unlike the Harikela coins.

We have conjectured that the silver Harikela coins were introduced by the said guild. Of interest, is the recently deciphered inscribed metal vase of the Harikela ruler Devatideva Bhattaraka now deposited at the National Museum of Bangladesh.[13] It is this vase that gives the names of land donors to Buddhist monasteries in the Harikela kingdom, and is dated in the Arakani era, which when converted, comes to 715 A. D. at the time of Devatideva's rule. It is noteworthy that this particular date is not too long after the introduction of the Harikela coin. Among the donors were Kula Chandra and Ratna Chandra, two goldsmiths. Their names and profession are interesting, since they testify to the presence of Chandras

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in Harikela territory and also indicate that they might have had something to do with coining since they were goldsmiths. Again, the presence of the Arakani era on the inscribed vase of Harikela, (instead of any other method of dating, practised then at Vanga and Samatata) only establishes how prevalent the Arakani cultural penetration was in the Harikela territory, at that point of time. These example are cited as indirect support for the proposition regarding Surya Chandra and the guild that was formed by his men.

Another series of recumbent–bull type Akara coins of Lalitakara, Ramyakara, Pradyumnakara and Attakara or Antakara coins were first noticed by R. D. Banerjee in 1920, who assigned them to 10th Century A. D.[14] From time to time, some of these Akara coins have surfaced in the Mainamati excavation. R. D. Banerjee had ascribed these silver coins to Arakan, but later scholars have ascribed them after the Devas of Mainamati.[15] Four names of the rulers of this dynasty were known so far. Recently, a small hoard of Akara coins has surfaced in Bangladesh with some new names of rulers. John Deyell from Dhaka has sent the present author the photographs of those coins which are illustrated in this article.

These are read as follows :

1. Attakara (not Antakara as also alternatively suggested by Banerjee)
2. Aryakara
3. (Dha)rmakara
4. Kalyanakara
5. (Ra)myakara–noticed by Banerjee but the suggested reading is (A)ppakara
6. Pradyumnakara–noticed by Banerjee
7. .....ndakara?

These are all full issues but no futher details are available at present.

On the evidence of another deciphered metal-vase (Sotheby's sale catalogue 12th October, 1989, Lot 38)[16] which states about the land-grants to the Buddhist monasteries by the chieftain of the Rajadhiraj Attakaradeva, who was the ruler of Harikela and his capital at Vardhamanpura. Paleographically this vase is dated around 10th century A. D. As no genealogical evidence is available on the vase we are unable to place the Akara dynasty in its proper chronological order. However, it is apparent now that the Akara kings were the rulers of Harikela during the 10th century and after, when the Chandras of Bengal were ruling Vanga. Akaras were, therefore, not the rulers of Arakan or Mainamati as claimed by earlier scholars.

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* Lecture delivered in the Indian Museum on June 18, 1998.

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Post Scriptum : In the recent publication 'Early South East Asia and its Coinage' Dr. Michael Mitchiner has catalogued 'Suryachandra' as an 8th century ruler. Also in U. Barin (ed.), 'New History of Arakan' written in Arakani 'Suryachandra' is represented as a contemporary of Pattikera kingdom.

If these propositions happen to be historically true then the 7th century ruler 'Suryachandra' referred to in the present article is to be modified to as an unidentified Arakani Chandra descendant.

V. C

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pillar which is ten and a half feet long and two and a half feet square is richly inscribed on three sides was shifted from Vesali to Marauk-U and was installed near the Shitethaung pagoda during the 16th century by the Arakani King Mong Ba-Gree/Min Bin.

8. Gutman, Pamela, *Ancient Arakan*, p.98
9. *op. cit.*, p.172
10. *op. cit.*, p.70,73 and 176
11. Mukherjee, B. N., IIRNS, 2nd Intn'l Colloquim, January, 1987, p.66
12. *Ibid*, p.69
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14. Banerjee, R. D., *Numismatic Supplement,* No. XXXIII, Asiatic Society, Calcutta, 1920, p.85
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16. See footnote No. 13, p. 242 and also by the same author '*An inscribed metal vase most probably from Chittagong*,' Bangladesh's South Asian Archaeology, 1991, ed. by A. J. Gail and G. J. R. Mevissen (Stuttgart, 1933), pp. 323-38.

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in Harikela territory and also indicate that they might have had something to do with coining since they were goldsmiths. Again, the presence of the Arakani era on the inscribed vase of Harikela, (instead of any other method of dating, practised then at Vanga and Samatata) only establishes how prevalent the Arakani cultural penetration was in the Harikela territory, at that point of time. These example are cited as indirect support for the proposition regarding Surya Chandra and the guild that was formed by his men.

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8. Gutman, Pamela, *Ancient Arakan*, p.98
9. *op. cit.*, p.172
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11. Mukherjee, B. N., IIRNS, 2nd Intn'l Colloquim, January, 1987, p.66
12. *Ibid*, p.69
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PERSIAN IMPACT ON BIJAPUR LARIN : A STUDY IN ECONOMIC HISTORY

DOLLY MUKHERJEE

Adil Shahi dynasty of Bijapur is an offshoot of the disintegrated Bahamani empire. The dynasty was named after its founder Yusuf Adil Khan, the governor of the region. Yusuf was of Turkish origin, who was brought up and educated in Persia under the guidance of Immadu-ddin Mahmud', a Persian merchant.[1] He came to India in 1461 and entered in the Bahamani service as a slave, very soon, he was made attendant to Sultan Mahmud III. Later on, he was adopted by Mahmud Gawan[2] as his son and trained with great care. Yusuf by virtue of his great merit paved his way up from such humble position to the regional governor and then sultan.

The sudden death of Mahmud Gawan, the architect and protector of the Bahamani kingdom, totally changed the political climate of the Deccan. It not only struck a fatal blow to the foundation of the mighty Bahamani empire but also offered golden opportunity to the provincial governors to throw off their allegiance to the central authority. During this period of turmoil following the death of his patron, Mahmud Gawan, Yusuf by carving out a new state from the tottering Bahamani empire, established the Adil Shahi sultanate with Bijapur as its capital. This new dynasty ruled over the Deccan for nearly two centuries from 1489-1686 A. D. when it was finally absorbed into the Mughal empire by Aurangzeb.

The history of Bijapur during the period under review is a history of ceaseless struggle with both the internal and external forces for existence and political supremacy over the Deccan. To achieve this goal, they indulged in the policy of territorial expansion, safeguarding the state integrity and security, protection of political independance, enhancement of economic stability and augmenting belligerent powers which were essential for existence and consolidation of power. This always clashed with the interest of the others. Hence, throughout its history, Bijapur had to adopt different diplomatic policies towards the different states and was aligned variedly with her neighbouring states and others according to the circumstances and exigencies of the situation. Apart from this there were several other factors. Geographical position, demography, rich natural resources, and commercial transactions also played an important role in determining the politico-economic activities of the then Bijapur.

Bijapur's rich fertile land, mineral resources and raw materials were the constant source of hostility among the sultanates of the Deccan and others. Though Bijapur frequently

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involved in war, they sued for peace and sought conclusion of war mostly on the economic ground.[3]

The territory of the Bijapur rulers embraced a large portion of the Kankan littoral. The Kankan coast was a great emporium and an active centre of trade transactions. The role of the Kankan ports as a mid way point on the west coast of India served the purpose of a station for the transit passengers from the Persian Gulf and the Red Sea on the west and South-east Asia on the east. Its other attractions were the fortified sheltered site and easy access to the sea routes. Consequently, travellers, traders and merchants very often landed there and settled down for a while and gradually many of them became permanent residents of Bijapur.[4]

Iran and India being adjacent countries had a common cultural link from the remote past. The Perso-Aryan and Indo-Aryan emerged from a common racial stock and migrated from a common homeland toward west and east respectively.[5] This racial affinity and cultural link between Persia and India persisted and strengthened through periodical influx of people from Persia and Central Asia. These immigrants slowly migrated into Deccan, the part of which later formed the Adil Shahi dominion. Apart from this, during the Adil Shahi rule (*i.e.* from the last decade of the fifteenth century onwards) high level activities of maritime trade provided opportunities for mutual understanding, exchange of ideas and thought between the two states. This is further strengthened by Yusuf's[6] mental and spiritual attachment to Persia and Persian culture which encouraged large scale penetration of Persian elements and influence into Bijapur.[7] Yusuf Adil Shah spent his early life in Persia and visited famous places of Persia and before coming to India he was completely Persianised in thoughts and behaviour. He was an ardent follower of *Shiaism*, Yusuf Adil Shah and Shah Ismail were disciples of the same house. He adopted *Shiaism* as state religion of Bijapur. Following the path of Shah Ismail he ordered his people to read *Khutba* in his name in *Shiah* fashion. They also incorporated *Shiah* legend "*Ali ibn-i Abi-Talib*" (Ali son of Abu Talib) "*Ghulam Ali*" (Slave of Ali) "*Ghulam Ali Murtaza*" (Slave of Ali the chosen) on their coins.[8] Thus the religious ideology and commercial need brought them closer and formed a vital link between the two states. It had its effects not only on cultural and intellectual activities of the Adil Shahi sultans, but its impact penetrated deep into various aspects of social life at Bijapur. Yusuf Adil Shah was a great lover and patron of art and literature and he employed many scholars, poets, artisans, engineers, painters and calligraphists of high merit from Persia, Arabia, Turkey and other countries to enrich the respective fields of art and literature.[9]

Thus Bijapur under the Adil Shahi rulers reached its culmination in all spheres of life especially, in art and literature, trade and commerce and in all specimens of fine arts. Almost in all aspects of culture a dominant Persian influence is quite apparent. The glory

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and the grandeur of the Adil Shahi rulers is attested by the existence of magnificent monuments and graceful memorials decorated with remarkable architectural embellishment and intricate calligraphic designs in the city of Bijapur, "the Palmyra of the Dakhan". Its coinage had also distinctive qualities. In copper series some calligraphic features are conspicuously superior to those of its neighbours. Its *larin* is unique of its kind in the history of numismatics in India as no other rulers in India has ever issued this type.

Under the circumstances, it is quite surprising that such an affluent state as Bijapur did not strike coin in precious metal. The coinage of Bijapur so far known to us is mainly in copper. Their gold coins are extremely rare and possibily they did not issue any silver coin excepting silver *larins*, imitated from Persia, which palyed an important role in trade transaction. The present paper aims at discussing the silver *larins* in detail.

The *larin* was originally minted at Lar, the capital of Laristan in Persia and was named after it. Laristan was an independent kingdom before Abbas the great, king of Persia, who conquered it and annexed it to his kingdom in early sixteenth century A.D. It is generally belived that the *larin* was an imitation of Arab *Taweela* (or *Tooylah*) which were current in Hasa. According to Palgrave,[10] *Taweela* meaning "a long bit, consisting of a small copper bar, about an inch in length and looked like a compressed "Y". One flattened side of it bears a few *kufic* letters indicating the name of Carmathian prince under whose auspices these coins might have been struck. But so far as the extant remains are concerned *larin* bears *nastaliq* character. As the *kufic* character preceded *naskh* and *nastaliq larins* must have been struck later. It seems threrefore, that the *larins* were first introduced by the local rulers of Lar, then the Shahs of Iran and gradually the other countries because of its wide popularity and necessity as coastal trade money to the traders and merchants.

As far as we know, majority of these coins have come from the Kankan coast, around the Ratnagiri district, either as stray finds or in hoards. A hoard of 397 coins[11] (*larins*) was found as early as in 1846 at the village Sangamesvar in the Ratnagiri district which contains the *larin* of Adil Shah II of Bijapur. In 1910, G. P. Taylor[12] published some pieces (number not known) of these coins also found in the Ratnagiri district. Another hoard of 359 pieces of *larins* was discovered in 1919 at the village Kadivali in Taluka Dapoli of the Ratnagiri district,[13] just 12 miles off the sea coast. This hoard has been published by M. K. Husain. He also examined 42 (fortytwo) pieces more, which were found mixed with this hoard. These 42 pieces are not part of the Dapoli hoard and provenance of these (42 pieces) is not known. As per report of Husain, majority of these are found in poor condition and bear fragmentary legend. But he has been able to identify some of these after collating the fragmentary legend and dates on different coins. These include the *larins* of Persian rulers Ismail I, Tahmasp I and Khudaband, Turan Shah of Harmuz, *larins* of Lar, *larins* of Bijapur, Fish-hook *larins* of Ceylon and copper *Taweela*. According to the report of

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Husain, the last three items of the list (*i.e.* Bijapur *larins*, Fishhook *larins* and copper *Taweela*) do not belong to the Dapoli hoard. Under the circumstances, the Dapoli hoard contains only the *larins* of Lar, Persia and Harmuz imported to the Kankan coast.

It may be mentioned in this context that so far as the Bijapur larins are concerned hitherto known specimens bear generally the name of Ali Adil Shah II. His name appears on one side and *Zarb lari Dangi* (according to Mitchiner and others Daboli) on the other side. But Michael Mitchiner[14] published some specimens with various legends. He mentions *larin* bearing the name of Adil Shah I (1557-1580), and Muhammad Adil Shah (1627-1656). One coin described by him bears the mint name as Bijapur but it neither bears any name of its issuer nor date. As a result, it has been attributed to an uncertain ruler of Bijapur. It seems therefore, that the numismatic activities of the Adil Shahi dynasty started during the period of Adil Shah I and continued by his successors. But the number of such coins (specially *larins*) before Adil Shah II appears to be very limited.

However, in this connection the present author is inclined to examine eight silver *larins* preserved in the collection of the Indian Museum, Calcutta and three specimens from the collection of Dr. Roma Niyogi, Calcutta. The detailed account of weight, measurements and specific gravity of metal is attached at the end of the paper in separate sheet for comparison.

The weight of these eleven pieces (8+3=11) under study varies from 4.6-4.9 gm. The length varies from 2.8-4.6 and 3.0-4.5 cm. (for two parts). The *larins* were made of pure silver wire or rod, doubled on its middle, and two prongs are not of equal length. The flattened surface on both sides offered very scanty space for receiving full inscription. Many letters on the coins are incomplete. After collating the legend on several specimens the whole legend can be deciphered. The obverse of the common *Bijapur larins* generally bears the name of its issuer "*Sultan Ali Adil Shah*" (سلطان علی عادل شاہ) and the reverse shows "*Zarb lari Dangi*" (ضرب لاری دانگی).[15] Generally these do not bear any date but some pieces bear the dates[16] 1071, 1077 A. D. on the reverse which goes to prove that this Ali Adil Shah is Ali II. whose reigning period was 1067-1083 A. H. Another name as deciphered by G. P. Taylor on one coin under his possession is Abul Muzaffar Shah on one side and Ali on the other side. There is no date on the coin. He is of the opinion that this Ali may be the Ali I (A. H. 965-988) one of whose titles (*laqab*) was Muzaffar. Regarding the present coins under study, G. P. Taylor deciphered the word as *Dangi* i.e. *lari Dangi* meaning *lari tanga*. Silver *tanga* originally denoted specific weight and the word seems to be of Indian origin. After 1390 Timur had a new silver coin for throughout the territories of Iran,[17] known as *tanga-yi-nuqra* or silver *tanga*. During the reign of Iltutmish (sultan of Delhi 1222-36) a silver *tanga* (*tanga-yi-nuqra*) weighing 10.76 gm. was being minted at Delhi and Timur's

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tanga-yi-nuqra followed this standard and weighed exactly half the *tanga-yi-nuqra* of Delhi *i.e.* 5.38 gm. At a later date in the kingdom of Lar, a monetary unit was called *tanga* and *lari* was also being described as *tanga*. Subsequently, during the period of Ismail I and Tahmashp I, following the tradition of 15th Century, silver *tangas* were minted. *Tanga* was now the name for a coin of specific weight the value of which was expressed in dinar, or which comes to the same, in fraction of the *tuman*. In the early year of Ismail, silver coin weighed 4, 2 and 1 *misqal* (i.e. 18.7 gm, 9.3 gm, 4.7 gm)[18]. The term *tanga* was certainly applied to silver coin weighing one *misqal*. For its standard weight of one *misqal* (i.e. 4.7 gm.) corresponded to the monetary standard of silver *tanga* of the 15th century. In 1517 this curious coin was not only known as *lari*, but sometimes was also designated as *tanga*. It leads us to surmise that lari too originally had been struck according to the standard of Timurid *tanga*. During the 16th and 17th century A. D. *larins* (weighing 4.8-5.1 gm.) were in wide circulation around the Persian-Gulf having a metal purity of 98%.[19]

From the above discussion it is clearly understood that the *lari* and the *tanga* is one and the same coin weighing 4.8-5.1 gm. After examination the present coins under study show almost same weight and purity of metal. So far as the reading of the inscription on the reverse of the coin is concerned, it appears that in all probability the correct reading should be 'Zarb Lari Dangi' and not as Dabol/Daboli as suggested by Husain and others. Though the upper part of the legend in most cases is off the flan and as a result, the matra of the '*gaf*' (گ) and nuqta (or dot) of the '*nun*' (ن) are not always legible. On the contrary, the lower part of the legend is very often clearly visible leaving enough space for receiving the nuqta (or dot) below the letter '*be*' (ب). Had it been Daboli, the nuqta would have been there below '*be*'. Moreover, at least on two coins the letters '*nun*' and '*gaf*' are clearly visible (vide coin No. 10 and 11). The arrangement of word in the reverse legend is also interesting and unusual. On muslim coins it is generally found that the mint name comes just after the word *zarb* with no intervening word between them. If the word *zarb* means 'struck' the word Daboli should have come just after *zarb*. Then the legend should have been *zarb* Dabol *lari*. Instead of this arrangement here the word *lari* comes after *zarb* and before Dabol.

Husain in support of his arguments has referred two letters[20] dated 8.4.1703 and 14.5.1772 A. D. The letters mention about Daboli *lari* in connection with the payment of officers residing at Rajapur and Kolhapur. Dabol was the chief port and mint town[21] under the Bijapur sultans and there were other smaller ports under its domination. These *larins* were in circulation in the coastal area and connected with the coastal trade. It is not unlikely that the local people called these as 'Daboli *lari*', the name being derived from their place of circulation in the chief port area Dabol. Besides, Rajapur was a smaller port situated at the head of tidal creek, about 20 kilometre from the sea. The Kolhapur was an inland

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town not very far from the Rajapur situated on the Bavdaghat route.[22] Thus these two places are almost port areas and the use of these coins (*larins*) for local transactions is not unlikely. But it does not mean that *larins* were in use throughout the territories of Bijapur ; especially, as no *larin* is hitherto known or reported from the other parts of the Bijapur territory excepting Ratnagiri district.

In fact, the Bijapuri *larins* hitherto known are not in large numbers. Only some stray finds are so far recorded, excepting two hoards of larins found in India and one in Ceylon. Only a large number of Bijapuri *larins* in the name of Adil Shah II were found in the hoard found at the village Sangameswar, in Ratnagiri district in 1846. No Bijapuri *larin* is found in the Dapoli hoard but Husain mentions about a few specimens which he examined along with the Dapoli hoard whose whereabout is not known. A hoard found at Gampola in Ceylon[23] contains various types of *larins* but these have not been specifically identified. Thus the Bijapuri *larins* are generally found along with the other *larins* in a hoard but not in large number, excepting the hoard found at Sangameswar.[24]

As we know from the contemporary records, in maritime trade, the transactions were carried out either by money or by exchange[25]. There were indications of credit arrangements also but probably these were confined to merchants of the same town or through family connections. The trade connections were organised by the traders and merchants with great dexterity. The brokers and money changers (*Sarrafs*) also played an extremely important part in the organisation of trade.[26] It has already been mentioned that Indian maritime trade with Persia reached high level of activities since the last decade of 15th century onwards both in variety and volume. The great quantity of silk and cotton cloths from Cambay, Chaul and Dabol, rice from Baticala (Bhatkal) and sugar, copper, coconuts, molases, eagle-wood, Sandal-wood, all kinds of spices, precious stones and many such others were of great demand in the foreign market. On the other hand, Bijapur had great demand for horses. It was of primary military importance for an efficient cavalry. They had to depend mainly on Persia for regular supply of this item.[27] The horse trade between Iran and Bijapur was carried on by the private Arab, Persian and Bijapur merchants. Apart from this in order to maintain alien culture, the 'Afaqi' nobility including the Persians required Persian articles of various types for their daily use. Persia too had great need for Indain articles for them, especially for Indian merchants residing in Persia. These were exported from the Bijapur ports. Bijapur used to purchase mainly horses and pearls as well as other goods by bartering its articles at the port of Harmuz. "After they have sold their goods and bought the horses and *sinais*, what balance so ever remained to them" they used to take in this coin (*larin*) as it was much circulated in India and had good value there."[28] This acceptance of *larins* facilitated trade to a great extent.

Thus from the above discussion it appears that though the major part of Bijapuri transaction with the foreign countries were carried on through bartering the articles of India,

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for remaining portion they used to earn foreign *larins* in large numbers. These were possibly used by them in other transactions and Bijapuri *larins* were also in circulation side by side. As the entire trade network was solely controlled by the traders, merchants and money changers (*Sarrafs*) it is not unlikely that these Bijapuri *larins* were minted by the trading agencies in the name of Ali Adil Shah II, at Lar in Persia.[29] Majority of these larins were minted in the decadent phase of Bijapur kingdom, in the reign of Adil Shah II. The reign of Adil Shah II is full of political disturbances both internal and external. At that time the state security and integrity was at stake due to the rise and expansion of Maratha power and repeated Mughal invasions resulting in the rise of court intrigue and internal conflicts. Under cover of this political turmoil the trading agencies became more powerful and started the minting money in view of the exigency of trade and commerce. Thus the reverse legend may be explained ; the anomaly in inscribing the reverse legend was probably due to the fact that scribes were not well conversant with the numismatic languages.

Ratnagiri port in the Ratnagiri district was dominated by the Dabol[30] port and its harbour being the centre of major attraction for merchants of great wealth, ships from divers directions as well as caravans from interior converged on it, especially during the trading season from December to March. As the main port area during this time (Monsoon) was very busy and worsely affected due to piracy[31] and natural calamities on one hand and administrative and financial facilites[32] on the other hand seemed to have inspired the traders, merchants and *Sarrafs* to take shelter in the less disturbed area *i.e.* Ratnagiri, not very far from Dabol. Hence probably the stray Bijapuri *larins* and the hoard of *larins* are available in the market of Ratnagiri and its adjacent area respectively.

The above discussion leads us to point towards a close resemblance between Bijapur *larins* and their Persian counterpart the *larins* (*tanga*) in terms of their shape, metrology and calligraphy. Therefore it would not be hasty to say that the Persian impact on Bijapur especially on its *larins* is historically deeply significant. Though enriched in natural resources, and assured of a continuous flow of annual tribute from the local zamindars and vassal states Bijapur's economic and military strength depended largely on their maritime trade. Since *larins* were popular with the traders and merchants, Bijapur had to strike *larins* to supplement their barter exchanges. Thus the emerging prominence of Bijapur among the contemporary sultanates of Deccan can be attributed as much to their interaction with the Persian empire at various social levels as to the ability and statesmanship of the Adil Shahi rulers.

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2. Mahmud Gawan, a native of Gillan, came to India as trader during the reign of Humayun Shah and rose to highest position by virtue of his extraordianry merit. Under his able guidance and statesmanship Bahamani Kingdom expanded from Goa to Masulipattam to cover the whole of the Deccan Plateau.
3. Nayeem, M. A., *Op. cit.* p.32.
4. Besides the ruling Perso-Turkish elements Bijapur's nobility included several races. Of these, the *Afaqis* (mainly foreign immigrants from West and Central Asia but residents of the Bijapur Kingdom) constituted the upper strata of the Bijapur nobility and dominated the administration both at the central and provincial level. *Ibid.* p.28.
5. *Indo-Iranica* XVII (2) 1964, P.27, cited in Nayeem, *Op. cit.* p.53.
6. Yusuf and four of his successors were followers of *Shiaism.* The Shiah rulers of Bijapur sought recognition, patronage and guidance from the Safavids. Nayeem, *Op. cit.* p.57.
7. In fact, the Persian elements were already existing in the Bahamani administration. As the Adil Shahi rulers were the successors of the Bahamanis their administration was modelled on those of the Bahamani pattern. Yusuf and his successors were great admirers of Persian culture, consequently, they not only continued the tradition but also encouraged in large scale penetration of Persian elements and influence into Bijapur.
8. Taylor, G. P. *Numismatic Supplement (J. A. S. B. New series)*, Vol. 6, 19, 10, pp.681-684.
9. Though there were experts from other countries but most of these talents were the products of Safavid Persia.
10. Palgrave, W. G., *Journey and Residence in Central and Eastern Arabia*, London, 1865, II, P.179, cited in Husain, *Journal of the Numismatic Society of India* (Henceforth J. N. S. I.) Vol. 29, 1967, Pt. II, pp.54-55.
11. Wilson, H. H., *Numismatic Chronicle*, (N. C.) XVI, 1953-54, pp.179-182.
12. Taylor, G. P., *Op. cit.* p.687.
13. The hoard was found in a pot in 1919. In July 1921 the hoard was handed over to Muhammad Ismail, the then Asst. Curator, Archaeology section, Price of Wales Museum, Bombay by the *Bombay Branch Royal Asiatic Society*, Bombay, Husain, *J. N. S. I.* Vol. 30, pp.59-61.
14. Legends are not clearly legible from the photographs published by Michael Mitchiner. He also quotes Mandelso, a 17th century traveller who visited the western coast of India and mentioned that *larins* were prevalent there from a few decades before Ali II. He also said

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that the silver content of Bijapuri *larins* was lower than those of the larins of Persian Gulf. So the Bijapuri larins were tariffed at a lower rate by the contemporary traders. But we do not know the actual silver content (i.e. specific gravity) of the *larins* of Persian Gulf. Specific gravity of the present coins under discussion show 90-95% silver content. It therefore appears that silver content of *larins* under discussion was also very high at that time. Mitchiner Michael–*World of Islam (oriental coints and their values)* p.313.

15. This word has been variously deciphered as *Dangh*, *Dangi* and *Daboli* by different scholars at different times. Wilson reads the reverse legend as *Dangh Sikka* instead of *Danghi Sana*. According to him weight of these coins examined by him is 170 Troy grain which appears to be very unusual because hitherto known pieces are of 4.8-5.1 gms = 75-79 grs. approximately. Wilson, H. H., *N. C.*, Vol. XVI, 1854 p.180.

16. One coin under study bears possibly a date 170 (1?) (Vide Coin No. 11).

17. Ferrier Ronald, *Trade from the Mid 14th century to the end of the Safavid Period*. Cambridge History of Iran (Ed. Jackson, Peter & Late Lackhart, Laurance) 1986 Vol.6, pp.558-560.

18. *Tanga*, *Lari* and *Misqal* are silver coins of Persia.

19. Ferrier. Ronald, *Op. cit.* p.563.

20. As these were in circulation only in port area (Dabol being the chief port) and no where in India. The letters referred to above bear much later date (*i.e.* eighteenth century). Though much before this date Adil Shahi dynasty was extinct. But tradition was continued, upto eighteenth century A. D. According to Husain a story in circulation points to the fact that the coin term *lari* was still surviving in the minds of people of south western coastal region even upto the 20th century, though they used the name to refer regular currency of the time. Husain, *J. N. S. I.* Vol. 29, 1967, Pt. II p.58.

21. Dabol was possibly mint town, as some of the coins bear simply Dabol and sometimes with date. Mitchiner, Michael, *Op. cit.* p.315.

22. Kosambi Meera *The Kankan Ports and European Dominance : An Urban Perspective* Medieval Deccan History (Ed. by A. R. Kulkarni, M. A. Nayeem and T. R. De Souza) P. III. *See* also map No. 1.

23. A hoard of various types of *larins* was found at Gampola in Ceylon. A monograph on these *larins* has been published by Howland Wood. But the larins in this hoard are not specifically indentified. Hussain *J. N. S. I.* Vol. 291967, Pt. II, p.71. One *larin* with the mint name Bijapur, bent in Ceylon and found there in the same Ceylon hoard. It therefore shows that the Gampola hoard also contains Bijapur *larins*. Mitchiner, *Op. cit.* p. 315.

24. This hoard undoubtedly indicates the large scale production and wide circulation of these coins. One of the reasons for nonavailability of the these coins (in large number) in later days possibly due to the fact that these (coins) subsequently might have been melted down for reminting of other coins.

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25. Ferrier Ronald *Op. cit.* p. 422

26. *Ibid.* p. 425

27. Bijapur imported horses from Arab, Iraq and Iran but for uncertainty in supply from Arab and Iraq they had to depend mainly on Iran for regular supply of horses which is very essential for efficient cavalry, and "rulers of Persia were also happy to allow the horse export to Bijapur for, this could be used against his foe." Gopal Surendra : *Aspects of Indo-Persian Trade in the 17th Century P. I. H. C.*, 1969, 244, cited in Nayeem, *Op. cit.* p. 54.

28. Ferrier Ronald, *Op. cit.* 425.

29. It has already been mentioned above that the '*tanga*' and '*lari*' is one and the same coin. Therefore, the occurrance of two names simultaneously on the same coin is quite unusual. Then it can be assumed that the '*lari*' on these coins stands for 'Lar', (the capital of Laristan in Persia) and in all probability these were struck at Lar in the exigency of trade and commerce.

30. Kosambi Meera, *Op. cit.* p.III

31. Piracy was a major problem along the Kankan Coast. Its earliest mention occurs in the Periplus (second century A. D.) and continued well into the 18th century (Nairne 1894 ; 1). In this respect Dabol was worsely affected due to piracy (plunder), particularly after the advent of Portuguese. Kosambi Meera, *Op. cit.* (note no. 3) p. 109, 113.

32. Possibly there was a powerful agency (either official or private) to control the trade transactions.

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WEIGHT, MEASUREMENT AND DETERMINATION OF SPECIFIC GRAVITY OF COIN

Sl. No.	Weight in gm.	Sp. Gravity of the Coin	Length in Cm. Part-I/Part-II		
1.	4.7108	9.925	3.4	/	3.6
2.	4.9104	9.60	3.7	/	3.75
3.	4.7227	9.23	3.4	/	3.6
4.	4.8070	9.99	4.2	/	4.2
5.	4.6713	9.07	3.2	/	3.3
6.	4.7161	10.02	3.9	/	4.1
7.	4.8133	9.92	3.2	/	3.5
8.	4.7087	9.29	2.8	/	3.0
9.	4.6405	9.97	4.5	/	4.5
10.	4.7135	9.90	4.6	/	4.4
11.	4.6679	9.79	3.9	/	3.8

Calculations done in the Conservation Laboratory, Indian Museum, Calcutta.

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FEATURES OF ARCHAEOLOGICAL COLLECTIONS IN BANGLADESH MUSEUMS

MD. LUTFUL HYE JAMI

Bangladesh is extremely rich in archaeological material and there will be no dearth of art objects in the future. We can note very clearly the curious tendency in each archaeological museum of Bangladesh to concentrate upon a certain field of activity. In Bangladesh there is a comparable bias in favour of archaeology and historical material.

In Bangladesh as a whole there are 48 museums at present in which at least 15 museums are devoted entirely to archaeology and historical material. The Varendra Research Museum at Rajshahi played the pioneering pole in collecting and preserving the archaeological objects. Although many of the museums of Bangladesh, devoted mainly to archaeology, contain other exhibits of varied kinds as well.

The period from the beginning of the present century to the end of British rule in India witnessed primarily the development of archaeological museums. It has been said that this was due to the fact that the people of the Indian subcontinent wanted to have a greater understanding of the glorious heritage of the past, covering a period of five thousand years. It has been further alleged that the comparative case with which archaeological material can be secured also gave an impetus to the growth of archaeological museums.

The Dhaka Museum by making room for antiquities and works of art, clearly showed her preference to art and archaeology. The Varendra Research Museum, Rajshahi, the oldest museum in Bangladesh has been devoted exclusively to art and archaeology since its inception. In the nineteenth century there was no museum in Bangladesh. Bangladesh saw the emergence of museums not earlier than in the early part of the twentieth century. No museum could develop in Bangladesh with a strong bias for natural history and geology, as happened in India particularly in West Bengal.

The Varendra Research Museum enriched her collections mostly through explorations, small scale diggings, excavations, gifts, purchase and exchanges. Between 1911 and 1919 the Varendra Research Society excavated at Deopara under the Godagari thana of the Rajshahi district and found from a big pond as many as 64 objects of iconography. The most remarkable find was a life size stone sculpture of Ganga, a masterpiece of Bengal art.

Several excavations were carried out in course of time by the Archaeological Survey of India and the Curator of the Museum during the years 1925-26, 1930-31 and 1934-35.

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The Varendra Research Museum from April 1910 to 21st May, 1983 acquired 7932 objects, most of these being archaeological. The Varendra Research Museum is very rich in Bangla and Sanskrit manuscripts, sculptures and terracottas and fairly rich in coins and epigraphs. The Dhaka Museum being a repository of different collections, offers an interesting study. Initially it was devoted to archaeology and natural history of Bengal. In 1951 art and especially Islamic art began to manifest.

The history of the Dhaka Museum collection dates back to 1912 when numerous exhibits were gathered together from various parts of Eastern Bengal. The sculptures formed the initial collection of the Dhaka Museum. In July 1914 the Dhaka Museum had only six such sculptures. The Dhaka Museum acquired antiquities mostly through explorations till 1947. The antiquities acquired through gifts included both sculptures and coins. The Dhaka Museum also carried out milder excavations at Savar, about 30 kilometers north-west of Dhaka. From that excavations we find a number of post-Gupta Gold coins and other archaeological objects including figures of Buddha and Bodhisattvas.

In fact, Dhaka Museum enriched her collections by the Dinajpur and Baldha collections. The Dinajpur collections contained some extraordinary objects such as a serpent-doorway in stone and an excellently decorated and inscribed stone pillar belonging to the tenth century A. D. are the brilliant, dynamic and impressive collections of Dinajpur Museum. The collections of Baldha museum were extremely rich in medieval arms and armour. The museum possessed the largest collection of arms and armour in the sub-continent.

Till 1973 the Dhaka Museum acquired 257 stone sculptures of different types, 29 metallic images, 3 gold coins, 232 silver coins, 80 copper coins and other objects. The Dhaka Museum also acquired 191 metallic sculptures, some of them are unique and are masterpieces of Bengal art. In addition to that 17 wooden sculptures, 1 copper plate inscription, 14 gold coins of different periods of Indian history, 1809 silver coins of medieval Bengal, Tripura, and Mughal times, 65 copper coins, 263 lamps, 102 items of metalwork, 216 silver ornaments, 23 musical instruments, 35 terracottas and 12 items of woodwork were also collected by the Dhaka Museum to enrich the dimension of our glorious heritage.

The Dhaka Museum was not able to set up its acquisition policy on the principle of systematisation and selection. As Kenneth Hudson has rightly observed, "to have a museum at all during the early years it may be necessary to make do for a while with certain objects which one realizes are not best of their kind, but which with luck, will be replaced later by superior examples". By trying to acquire as much objects as possible, without exercising the quality and nature of the specimens, the authorities did a commendable service. The Dhaka Museum had roughly 24,534 objects excluding the natural history specimens and liberation War relics on 30th June 1975.

As no Annual Reports of the Dhaka Museum was published after 1975, it is not possible to know the details of the collections made subsequent to 1975. However, we come to

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know from a document that the Dhaka Museum had 32,740 objects including 26,501 antiquities as on 15th December, 1980. During 1979-80 the Dhaka Museum acquired 735 objects, acquired 1255 objects during 1980-81, and 201 objects were added to the collections in 1982.

The collections of the Archaeological Site Museum, Mahasthangarh, Bogra, are derived primarily from the excavations carried out by the Department of Archaeology in 1960-61 and afterwards. The excavated material has been supplemented by antiquities, especially stone sculptures, collected by explorations from different northern districts of Rajshahi, Bogra, Rangpur and Dinajpur.

The excavations carried out in Mahasthangarh by the Department of Archaeology, Government of Pakistan in 1961 revealed three phases of human habitation. The earliest phase belongs to the eighth century A. D. as the terracotta plaques of the typical Pala school and other associated objects indicate. The intermediate phase belongs to the 15th or 16th century A. D. as the buildings remains were found to be associated with glazed pottery of the Muslim period. The last phase is represented by the ruins of a dwelling house of comparatively modern date. The Archaeological Site Museum at Mahasthangarh in Bogra acquired 1354 objects till 22nd March, 1983.

The collections of the Archaeological Site Museum, Mainamati, Comilla are derived primarily from the excavations so far carried out in different places of Comilla district. So far the excavated sites at Mainamati are Salban Vihara, Kutila Mura, Charpatia Mura, Queen Mainamati's Palace Mound and Ananda Vihara, a magnificent monastic establishment, the largest of its kind at Mainamati.

The Mainamati excavations have so far yielded an exceptionally rich harvest of antiquities comprising over 400 gold and silver coins, a few stone sculptures, 2 unusually large collections of sculptural pieces in bronze, a bronze bell, terracottas, a large collection of ornamental bricks, gold and silver ornaments, pans, oil lamps and utensil and a variety of other objects of art and utility. These finds came from Salvan Vihara, the most thoroughly and systematically excavated site. The primary significance of this collection lies in the fact that it represents the only available stratified material from South-east Bengal providing, for the first time, a dependable archaeological basis for the reconstruction of history and chronology of this region.

The Archaeological Site Museum at Paharpur in Rajshahi (now in the district of Naogaon) has a smaller collection and most of the finds discovered from the excavations in 1923-34 were removed to the Indian Museum at Calcutta and other museums of West Bengal. The earliest object from Paharpur is a copper-plate inscription and some pillar epigraphs found in the north-eastern part of the monastery. These epigraphs contain the records referring to Buddha are assigned to tenth, eleventh and twelve centuries A. D.

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A small-scale excavation undertaken at the Paharpur site by the Department of Archaeology in January 1982 brought to light from the monastic cell 37 a colossal bronze torso representing the head and bust of a life-size image of Buddha. This bronze sculpture was an impressive specimen of artistic canon of the Gupta School of Sculpture. Of special interest is the discovery of a group of five pound copper coins bearing the name of the Pala King Vigrahapala and the legend dramma. A group of silver coins belonging to the independent Sultans of Bengal was also discovered inside the site. An interesting and remarkable find at Paharpur is the Silver coin of the famous Abbasid Khalifah Harunur Rashid which dated 788 A. D., must have travelled to Bengal from Baghdad in connection with trade and commerce.

The terracotta plagues play the most predominant part in the affairs of decoration of the central shrine of the Mahavihara. In fact, the richness, variety of terracotta art at Paharpur are remarkable and unparalleled. It is very interesting to note that the Brahmanical and Buddhist deities are equally illustrate in these terracotta plaques. From these terracotta plaques we gain an insight into the life of the common man in those days.

The Lalbagh Fort Museum, Dhaka had 270 objects as on March 1983. The arm and armour include bows and arrows, spears, handaxes, knives and daggers, swords, shields and fire-arms so such as cannons. These are mostly of inferior quality and represent the last phase of Mughal Rule. Most of the swords and fire-arms are of European origin.

The Chittagong University Museum acquired 1672 objects till 3rd March 1983. The Dinajpur Museum acquired 417 objects till 2nd March 1983. The Faridpur Museum acquired 303 objects as on 28th April 1983. The Kishoreganj Museum had 185 objects as on 5th April, 1983. The Kishoreganj Museum has a rich collection of both hand-made paper and palm-leaf manuscripts.

The Mymensingh Museum had 150 objects as on 3rd April, 1983. The Rammala Museum at Comilla had 204 objects as on 27th April 1983. The Rammala Museum is rich in manuscripts which acquired immense antiquities but presently it maintains only slightly more than 100 hundred objects which include a few small ancient stone sculptures and manuscripts. The Zila Parishad Museum, Bogra acquired 162 objects as on 10th May, 1983.

The vivid collections accumulated and kept in the museums of Bangladesh do not serve the purpose for which they are acquired unless they are properly preserved and exhibited–The archaelogical museums that bring collections from in and outside Bangladesh to its visitors, ends by sending these same visitors out into a wider knowledge of our past than most of them dreamt of before.

Museums in Bangladesh contain a collection of natural and scientific material, works of art and other cultural objects, which are widely recognised as one of the most valuable

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of our cultural heritage. These are represented by sculptures, paintings, drawings, manuscripts and other things of popular interest. But much of the objects have been destroyed, lost and stolen from the archaeological museums of Bangladesh due to lack of management, proper preservation and security in museums. But whatever the collections are left to us, represent the opportunity to satisfy a thirst for knowledge of our glorious past and a search for the life pursued in the past.

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TECHNIQUES OF BUILDING STRUCTURE AND TRANSPORT OF ANCIENT BENGAL

RITA DUTTA

The discovery of wheel is a significant landmark in the history of human society. We do not know, how and when the concept of the wheel developed, but we can assume on the basis of archaeological evidences that, the emergence of wheel made pottery coincides the development of wheel. The introduction of wheel has brought about radical changes in the basic structure of economy. Similarly the technique associated with building activities either in the form of mud houses or mud brick houses is another landmark associated with the history of human being. The earliest evidence of building structures is found associated with Neanderthal people. But so far as the Indian sub-continent is concerned, the building activities are found from the early part of the post pleistocene period. Thus, both building and transport techniques are considered as the hall marks of the human culture. But, before we take up these issues in the context of West Bengal, it is perhaps better to have a quick survey about the activities of these two important issues in the Indian context.

In the Indian sub-continent, the earliest structural evidences of mud brick houses come from Mehergarh, in Baluchistan, Pakistan, which is characterised by a Neolithic occupation, covering a time period between 7000 B. C. to 4500 B. C.[1] The early Indus people regularly constructed houses[2], while the mature Indus civilization is characterised by its unique town planning of two distinct types, *viz.* citadel and residential area. The Harappans used both burnt bricks and sun dried bricks.[3]

So far, as the early historical period is concerned the massive structural evidences are found in the Mauryan period, where massive stones were employed as a medium of architectural expression in the from of columns and pillars.[4] The wooden beam found from the Mauryan Palace at Pataliputra deserves mention here.[5] The Bharhut Stupa is itself one of the earliest monument of 2nd cent. B. C. made of sandstone and is remarkable for its architectural planning. The building structures, which existed during the Sunga period, are very well represented in the Sculptures depicted on the Bharhut gateway and balustrade[6] revealing both common dwellings and religious structures.

Regarding transport technology, the antiquities found from the Indus Valley civilization reveal that both land transport and water transport techniques were highly developed. The toycarts are particularly interesting, as being among the earliest representative of the wheeled

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vehicles known to us. There are evidences of terracotta models of bullock cart. Further, cart tracts were found on the roads of the cities. Besides, both copper and bronze models of carts with seated driver have been found from Harappa and Chanhudaro[7]. The discovery of miniature model of copper cart from Daimabad, drawn by animals reveal the nature and mode of land transport of the entire chalcolithic people. The models, are exactly the replica of present day bullock cart. In fact, the bullock carts are the common mode of transport among the rural community even today. The nature of water transport is represented by boat and ship on seal and amulet.

So far as the transport technology of the early historical periods are concerned the depiction of terracotta toy horses and bulls with perforations near the feet for attaching wheels are found from the Mauryan period.[8] It appears therefore that during the Mauryan period the conveyances were either horses and carts drawn by bulls. The rich people rode on elephants. The animals used by the ordinary people as vehicles include camel, horses and ass.[9] Representation of terracotta chariot comes from the Sunga period. These were two wheeled vehicle drawn by four horses. The vehicles used during this period are represented in the Bharhut Gateway and balustrade. While terracotta representation of bullock cart and boat are also found. The bullock carts have same yokes with same type of two pins to secure the neck of each bullock, wheeled carts were also in vogue.[10] The Andhra Coins of 2nd cent. A. D. confirms the evidence of boats as a means of transport of India.[11] All these finds, serve as the documents of transport in ancient times. It becomes much more interesting when we find that, even now in India, similar mode of conveyances and building types are modelled, though the expression may be different from the earlier ones.

BENGAL :

Under highly humid condition and constant exposure to floods, in Bengal, it is very difficult for both the organic and inorganic archaeological materials to remain in a satisfactory state of preservation. The situation being so, we do get very little of materials, either from explorations or excavations. Inspite of these limitations, an attempt would be made here to reconstruct building and transport technology of ancient Bengal on the basis of materials which still survive the ravages of time.

Besides, few structural evidences found from different excavations, our major source material for the present purpose has been derived from numerous terracotta objects, found either from explorations or excavations. These terracotta objects which are often rich and useful can be utilized for building up a comprehensive and fascinating picture of building and transport technology of ancient Bengal.

Archaeologicl materials unearthed both from explorations and excavations over the last three decades show elaborate building activities. The architectural activities of Bengal upto the Gupta period, can be classified into two types, the folk architecture and the urban architecture.

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FOLK :

The technique of the folk architecture of Bengal, as revealed by archaeological excavations show that the techniques were very simple in the fromative stages, and were confined to simple mud houses with the thatched roofs. The pattern of houses were either oval, rectangular or square in shape.

The discovery of square or rectangular mud floors supported by post holes suggests that the pattern of houses were either square or rectangular in shape.[12] Since, super structure does not survive, we assume taking paralles from present day thatched mud houses, that the super structure was rested on four poles either of bamboo or wood. The poles were erected vertically on the soil at four corners. The poles were connected or supported by four horizontal bamboos. The oval or semicircular houses were also made by this technique. But in this case, the vertically erected posts are more closely attached to each other. A massive elongated semi-circular floor, rammed with pebble, pottery, fragments, sand and lime, has been found from the chalcolithic level at Dihar. The floor is supported by a number of post holes.[13] The floor measuring 11m × 3.5 m is perhaps the largest one from chalcolithic Bengal. The plan of roof was either *dochala* or *charchala*, in case of square and rectangular houses, and low flat convex type of roof in case of oval and semicircular houses. The roofs were made of hay and straw, but the walls were made of reed plastered with mud. Initially floors were made up of beaten earth, but gradually lime and postsherds were used as mortar. The surface was again coated with cowdung and sticky blackish clay. Wattle and daub type of house complex were encountered.[14]. The discovery of burnt clay lumps from the chalcolithic levels indicates that the hearths were closely located near the walls.[15]

Two important terracotta plaques found from Tamluk shows, the folk architectural activities of ancient Bengal. The plaque shows the construction of fencing with bamboo poles which are vertically placed on the ground with provision of a gate. One similar plaque shows a working couple inside a fenced area while the other mutilated plaque shows a man carrying a load on his head near a cottage, which is placed inside the fence. The cottage is made of four sloped roof or *charchala* type with a mud brick wall and a rectangular door.

URBAN :

However, a marked change in the building activities of Bengal is noticed from 1st cent. A. D. From Kushan phase onwards, extensive use of burnt bricks are found in Bengal.[16] The bricks used during this period were of tiled shaped. The thickness, is far less than the length and width. Bricks of different shapes and sizes were used.

The shape of the brick however reduced to a great extent during Gupta period. At the initial stage, mud and fine dust clay were the only mortar used in burnt bricks construction.

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The excavations at Mangalkot have laid bare extensive use of burnt bricks during Kushan and Gupta period. Two successive occupational levels with evidences of brick activities have been found from the Kushan phase at Mangalkot.[17] During the same period of time a burnt brick well was also found. The brick size of the Kushan phase varies between 26 × 24 × 6 cm, 38 × 28 × 5 cm, 40 × 27 × 7 cm. Gupta phase at Mangalkot is also marked by burnt brick activities. But the Gupta brick size is slighlty different in length, breadth ratio. The Gupta bricks vary between 28 × 24 × 8 cm., 35 × 25 × 5 cm. and 34 × 26 × 6 cm.

Besides strucural remains found from excavation the nature and type of ancient building technology can also be reconstructed on the basis of terracotta plaques & seals. The urban structural remains as cited by the plaques and seals are the stupas, viharas, palaces, railings, balconies, pillars etc. Pl.1.

Stupa :

The early type of stupa as represented on a fragmentary terracotta plaque from Chandraketugarh, depicts a decorated hemispherical dome and a rail around the stupa.[18] A sealing from Tamluk represents two miniature votive stupas on either side of a dancing figure.[19]

Torana :

The Torana or the gateway of the stupa are very well delineated on a sealing found from Tamluk[20] which resembles the gateway of Sanchi. A semi circular symbol resembling a stupa is seen through the gate.[21] Three sealings from Chandraketugarh, one in the Directorate of Archaeology and the other in the Indian Museum, the third one in Asutosh Museum Show a Sacred Torana with voluted architrave.[22] Another miniature torana from Tamluk resembles the famous gateway of the great stupa at Sanchi[23] Pl.2, a, b. This establishes a close link between the art and culture of Bengal and Sanchi, and throws a significant light on the architecture of Bengal.

Gavaksha or Fascade :

An interesting motif of gavaksha or a fascade surmounted by a finial, and a vaulted vihara with rows of finials are beautifully delineated in two plaques discovered from Tamluk. The gavaksha in from and design reminds the famous fascade of the Lomas Rishi cave at Barabar hills, Gaya district, Bihar.[24] The vaulted vihara suggests Buddhist or Jaina establishment of Kushan style[25] was a popular theme. Pl.3.

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Palaces :

Palaces with decorative super structure surmounted by a finial and surrounded by a broad band of railing is represented in a mutilated triangular plaque.[26]

Railings :

Railings of Sunga style with pillars, crossbars and coping stones are cited on a fragmentary plaque from Tamluk.[27]

Pillars :

So far as the pillars are concerned, both octagonal and rounded form were prevelant during the period under study as evidenced by two mutilated terracotta plaques from Chandraketugarh. One specimen shows the octagonal shaft or pillar resting on a vase base which is identical with the ornamental stone pillars of Karle, Nasik and other places in Western India.[28] This plaque shows a stair case near the pillar leading upwards where a female is climbing on it. It may be assumed that both the pillars and staircases are made of stone. Rounded pillars[29] also existed during the early days, Pl.4. which is reflected on a broken terracotta plaque from Chandraketugarh. The plaque depicts two rounded pillars, which support a flat roofed pavillion decorated with rows of conical ornamentation, revealing Kushan architecture.[30] Massive columns surmounted by a pair of naturalistically depicted lions, on which is placed a slender shaft has been discovered from Tamluk, shows the impact of foreign influence in Bengal architecture.[31] Possibly the contact of the artists of Bengal with those from abroad have influenced the former to execute the alien models of architecture.[32] Some of the pillars have provision of vase at the base, which recalls the tradition of fixing of wooden poles in vases, perhaps as preventive against termites, or for the aesthetic or magical appeal of the Kalasa.[33]

But now the question is whether these building structure as depicted on the plaques and seals were made of wood or stone. There are no visible marks to declare the nature of the material. So it may be presumed that, stone, wood and birck all these modes of construction were in common use in the early historical period.

TRANSPORT TECHNIQUE :

As stated earlier the discovery of wheel is a significant land mark in the history of transport technology. But we do not have much evidence from the chalcolithic phase about the nature and mode of transport system. The subsequent early historic periods are rich with innumerable terracotta toycarts[34], palques and seals depicting various modes of ancient

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conveyances. These materials can be utilised for the reconstruction of transport technology of ancient Bengal. The terracotta toycarts plaques and seals which have been found from various ancient sites of Bengal can be dated from the days of Sunga to Gupta period. Ancient transport can broadly be divided into two types *viz.* land transport and water transport.

LAND TRANSPORT :

Vehicles for land transport includes bullock cart, ram cart, elephant cart, horse cart and chariot drawn by horses. There are again some carts which depicts deities mounted on animal drawn chariot. The most important among them is the representation of human figurines riding on different animals such as elephant, ram, horse etc. Though they were toy carts, it should be mentioned here that at times it represents the iconogrphic features of some of the vedic Gods such as Indra, Agni, Surya and other divinities.[35] It deserves mention here that there are also representation of rider on a winged animal, which have some symbolic, mythological and philosophical meaning. They are depicted in such a manner as it reflects that the religious beliefs dominated the imagination of the artists. Whether, these terracottas representing iconographic features of some vedic gods or bear some other religious meaning as suggested by some scholars, does not matter much here, as it throws light on the nature and mode of transport prevailed in ancient Bengal, which is important in the present context. These toy carts, therefore, may be considered as the reproduction of the real carts used by common people. Some terracotta plaques from Tamluk and Chandraketugarh show the representations of elephant carrying human figures, Pl.5 elephant quadriga, armed rider on horse back. Some times the horse rider is shown wearing a plain dhoti Pl.6. The plaque from Mahasthangarh shows a person driving on a chariot drawn by horses, engaged in hunt. Again a row of Caparisoned horses are seen tied together and is seen in the act of movement. A beautiful representation of a cart is depicted on a seal from Bangarh.

An analytical study of the terracotta specimens will provide us a valuable source metarial for reconstructing some of the forgotten mode of vehicles of the contemporary society. It proves that riding on animals is a common practice in early days. Bullock carts represent a common mode of transport. Riding of elephants symbolises power and dignity of the nobles and the royals and also high social status.[36] The fast moving vehicle in ancient India was the chariot drawn by horses.[37] They were harnessed with trappings to run fast. It is evident that different animals were used for human transportation and the animals were well decked to make the journey comfortable, and pleasing. We must not forget to note, that not only men but women also enjoyed animal rides in ancient times. This is evidenced from a specimen from Mangalkot. The cart as depicted on terracotta seal and plaques reveal

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variation in the application of spokes.[38] The number of spokes used in wheel vary between thirty and sixteen. The variation reveals the nature and character as well as the type of the wheel used in transport technology Pl. 7. It can be concluded that in ancient time people were conversant with different modes of conveyances beside travelling on foot.

WATER TRANSPORT :

So far as the water transport is concerned. There are two types of vessels *viz.* boats and ships P1.8,9. These are found to be in operation during the early period of Bengal. Wood is the only material used in boat and ship buildings. Since wood is perishable material, the possibility of survival of this organic material is very remote under saline and humid condition. Naturally, the reconstruction of the water transport is based on the representations of the same, on seals, sealings and coins.[39] From a study of such materials it appears that, boats were generally small and open type which were meant for internal transport. These boats were provided with high must with banners along with oars, while the ships were generally meant for external trade.

In this connection it may be pointed out that two terracotta seals from Chandraketugarh depicting horse and rice grains on ships suggested possibly maritime trade activities of horse and rice grains to South East Asian countries. The discovery of Kharoshthi Brahmi from Vietnam, Thailand and Java, confirmed extensive maritime activities of Bengal with South East Asian countries through water transport mainly through ships.[40] From the inscriptions found on seals from Chandraketugarh, it appears that, one such type of ship was known as "Trapyaga" which was possibly capable of negotiating the Indian Ocean.

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TRACING THE ORIGIN AND HERITAGE OF THE ANDAMAN ABORIGINES

KANAK TILAK BANERJEA

The objective of this project is to trace the origin of the Andaman aborigines. To record, document and give a shape to the resource materials that are scattered all over the places and are the authentic constituents for retracing the life-style, material possessions, spiritual concepts, Art & Culture of the aborigines of the Andaman Islands. The Andaman Group of Islands are situated in the Bay of Bengal.

In these islands live some aboriginal tribes cut off from the rest of the world. Their population is meagre but they are the REMNANTS OF THE STONE AGE PEOPLE.

Their depleted population has reached a critical point and the whole population with their cultural heritage is on the verge of extinction. We have been studying these LIVING FOSSILS OF THE STONE AGE PEOPLE for about last ten years. Our study includes, interviews with the similar aborigines of other places, historians, sociologists, medical experts, seafarers, demographers, biologists, anthropologists, geologists, administrators and specialists as well as generalists of significant importance. Extensive use of library and govt. documents are further backed by serious field work on the spot among the aborigines of Andaman & Nicobar group of islands have led us to believe that :

(i) Their origin might have occurred in these islands.

(ii) They still continue with the Stone Age Culture of mankind.

(iii) Their existence is alarmingly threatened.

(iv) Their cultural heritage is inadequately traced and scantily recorded and much has to be explored yet.

(v) For the sake of preservation of these near extinct aborigines and their cultural heritage we must endeavour to make the best use of the resource materials that are still available or else we will miss the opportunity for ever.

(vi) The islands have not been thoroughly explored and much appears to be remaining undiscovered.

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It is indeed a huge task and time is also very short. The situation is alarming for :

1. The population of some tribes are dwindling very fast. For example : there are only 29 heads of Great Andamanese and 100 nos. of the Onge are living now. The Jarawas have been reduced from some thousands to some hundred. And, the Sentinelese? Nobody knows how many of them are there.

2. The accepted norms of heritage preservation are contemptuously thrown away and every effort is put to civilise them and bring them within the fold of '*Main stream*'. It appears that the whole idea is *over theorised.*

Many a tribes, with their heritage have gone down this way and it is high time that we complete the study of these remnants of stone age people and preserve their cultural heritage. The scope, however meagre, is still available. We must make best use of it or else we may miss the bus for ever.

THE ISLANDS AND THE PEOPLE :

The Andamans, as we have mentioned earlier, is a group of islands in the Bay of Bengal. A chain of islands has been formed stretching a distance of 204 miles from north to south. The islands are practically summits of a submarine mountain range and are an extension of Arakan Yoma of Burma. The 500 odd islands are extended in a curve of which meridian 90 degree east forms the tangent.

The aborigines that live in the islands are stark-naked negritos. They live in dense tropical rain mountain forests and inaccessible deep coastal forests covered by huge trees and dense undergrowth infested with reptiles and poisonous snakes. Here these nomads do not have any permanent settlement and take shelter under any natural cover except in some improvised huts that they can erect. I have, however, not seen any hut of the Jarawas or of the Sentinelese so far, but have only read and told about it.

The nomadic population of these primitive negritos is very aggressive. They are extremely hostile to any outsider whose movements are watched suspiciously from behind dense forest cover and they attack without any pretext or provocation. I was, however, spared by the Jarawas, and don't know what made them friendly to me except for one incident.

PRE-HISTORIC AND ANCIENT EXISTENCE :

Ptolemy mentioned of them, the Chinese and Japanese knew of them. They were known to the voyagers even before the days of Marcopolo. Probably the ancient Hindu colonisers knew about them and scrupulously avoided the group of islands against stubborn resistance

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from the inhabiting savages. They, however, mentioned the Hanuman/Handuman (>Andaman) and Nakkavaram (>Nicobar) islands in their chronicles. The aborigines were dreaded as *cannibals.*

STONE AGE REMNANTS :

The time period of their earliest presence in these islands is anybody's guess. Nevertheless the shore middens, coup de poing or micro liths, fishbone and wooden gears, kitchen middens (?), fossil shells and fire/smoke marks indicate their presence here during the stone age of human civilisation.

PROBABILITY FACTOR :

The vast greenbelt around the equator has been a kind of womb of natural breeding and grooming of species. Life emanated from here and the first man, as we believe, was born in Africa.

Are we sure that mankind was not born in other places of the same latitude of the globe? Is there a definitive answer to the question? If the answer is not transparent can we rule out the probability factor that these aborigines might have originated in the present sites some million years ago! Well, we may have to wait, to get a definite answer, for several years or centuries to come until another paleontological breakthrough is achieved. Presumably life of humans sprang in many places of the globe in the form of circle around equatorial and tropical regions.

The origin of these negritos is not explored yet. We should not be surprised, if the study reveals any kind of a hypothesis like—"OUT OF AFRICA". Sounds fanciful, but then, who knows!

ANACHRONISM :

Amazingly, they, with some out turn exceptions and anachronistic developments, still are maintaining the slow evolutionary progress of civilisation that started from the caveman.

It is believed that the brain case of primitive man gradually developed while the lower portion of the face and jaws diminished and the forward projection of the latter part reduced.

During the process, humans developed some behavioural attributes in relation to use of implements, migration, food habits, sheltering, formation of Gregarious and social/septal livelihood etc. etc.

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A *homo havilis* was believably a wanderer/scavenger just promoted from the stage of gatherers. This is the period when he started thinking of tool making to skin the dead animals that died in natural process. The next probable step was to dig up the earth in search of roots of juicy plants. The succeeding step is supposedly hunting/fishing before horticulture was started.

To illustrate the position of these aborigines we may consider the following phenomena that will focus upon a unique paradox of anthropology.

Physically they are stout and lithe with well developed features and atriculate nose placed on a regular squarish face. Average height is just under 5 ft. The brain case is well developed Mental alertness and speech is perfect. Reception is excellent. Intelligence is wonderful. As for finery of thinking they have an artistic bent of mind reflected in body painting ornamental decoration on artifacts. They have their own musical instruments, music. Even some can compose couplets as I have recorded an onge singing an impromptu lyric on my presence full of humour. They have their own spiritual and animistic concepts.

Against these glaring examples of advancement some simple instances indicate their original status in the process of progress of civilisation.

They still use the stone age implements (stone chisels, axes, fishbone pins and knives of wood and bones etc.) to skin a sea animal, hunt with wooden spears, can only dig out roots, but :

Do not know even horticulture leave alone the concept of agriculture and use of cereals. In this way they are still crawling in the hunter/fisherman, gatherer/scavenger state. Strikingly, they *cannot produce fire* but *preserve* natural fire and prepare roasts of meat and fish! They are scared of any fire that they are not accustomed to Celestial fire is a terror to them even the flash of my camera gun frightened them and one Jarawa tried to snatch my camera in horror and anger.

The process of preparing pork is unique which we will discuss in due course. The Jarawa and the Sentinelese have *no domesticated* animal not even the dogs. The concept of domestication of plant and animal is altogether absent and the necessity is nil to them till now. The dogs and any cattle are not endemic of the islands.

They don't have the idea of smelting but have known the use of iron which they obtain from shipwrecks swept back ashore. Without knowing smithy, they can beat and shape, and sharpen their fishing harpoons, arrowheads and digging tools by rubbing against stone tools. These only are their weapons, (I have seen the jagged pieces of iron arrowheads beaten to shape) if at all we may call these as weaponry! With this weaponry they have been and are trying to fight out the outsiders equipped with most modern weapons.

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HOP-STEP-JUMP :

We may call this phenomena as the hop, step and jump sorts of. They hopped from the cave, stepped into artesan state and jumped into modern iron age crossing clear over the copper, bronze and early iron age of human civilisation. Incidentally, these tribals are naturally stark-naked and 'overclothing' has been disastrous for some septs of them.

Going back to the primordial state of affairs one feels dizzy in the labyrinth of obscurity that shrouds their origin and existence in these islands. May be, they were living on these dots of islands when the mountains were already formed and subsequently went down the sea by geophysical fault and drifted away, taking the population on it as does a raft. One cannot conclusively and definitely ascertain any probability that might have resulted in the cause of their presence and growth in these islands. The islands are indeed the mountain peaks surfacing above sea water.

However, there are reasons to believe that they were here in the stone age. Possibly their ancestors acted in the evolutionary drama of human origin! It is amusing to conjecture that they are continuing their slow march intrinsic to their own way.

Experts on migration of human races have yet not decided whether these primitive people, at any point of time, migrated from contiguous mainland or were forced to land in these islands either by ship wreck or, voluntarily came from distant lands. If at all they were strangers, their route could be over land. Presumably in that case the land mass was a continuous formation extended into the sea from continental Asia. Alternately, they might have originated as human beings in the great process of evolution in their own land!

Obviously, a big note of interrogation looms large over the issue. A serious research work appears to be lacking to remove the mist of obscurity that shrouds the genesis of these primitive tribal culture.

STUBBORN RESISTANCE AGAINST FOREIGN INVASION :

The origin of these tribes, their slow march and staid life style solidly backed by their inherent stubborn inveteracy which has hardly waned by passage of time evokes great anthropological interest. Bold and impudent, as they are, they defied and still defy any interloper to inveigle them. They are still living a simple life pattern inherited from their ancestors.

OUR OBJECTIVES :

Our concern is to explore the origin, trace the continuity of the conservative advancement, and document the antiquitic social and cultural heritage of these primitive

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islanders of the Andaman islands. We should undertake the job immediately lest the opportunity may slip out of our hands. We are indeed very late.

We have to retrace and reline the resource materials that are fragmented and scattered, buried or lost in oblivion. One has to study the skeletons of humans, dig out the animal and plant fossil, unearth the stone implements, decipher the messages that were represented by scratches made on cave walls, marked on tree trunks, designs made and left on mud flats, patterns woven in their baskets and bands, paintings on their body as decoration and so forth.

Such materials will help us to make the framework only. On the structure so framed, we will have to re-create the annals of the superstructure of their cultural heritage, the inner currents of which are obviously the abstract ideas that occur and thought of by these tribal aborigines. Fortunately, the heritage and remnants of customs are traditionally sustained by the present population. To make an inroad and earn their faith and co-operation indeed will be an arduous task.

While the management of material resources and accessibility to such articles are supposedly lesser constraints, the handling of the people, primarily the administration and finally the aborigines should be done with extreme care and caution.

Since contact and encounters with such aborigines is a very touchy subject, the administrative constraints are there and rules are scrupulously followed. Hopefully, the spirit of exploration is highly appreciated and serious research work is encouraged by the State and available assistance are generously offered by the government agencies. This laudable phenomenon, I wish to record, was amply manifest at umpteen times whenever I have had the need or expressed my interest.

Contemporary mighty colonisers, as found in the history of nations, have always destroyed the underdogs. The cultural heritage of the latter was always ruthlessly devastated. The tyranny of colonisation that started in the middle and early modern history, outweighed the savagery of the 'savages'. Fortunately, this segment of the globe was not hunted for lust of gold or ivory (for it is not there), or else these aborigines would also meet the same fate as the Mayas, Aztecs, Incas, Africans, Maories and some Asians had suffered.

It is not that these people were completely spared. Fortunately the colonial enterprise of the British was restricted within their penal settlements causing, of course, eviction and genocide. The tribal that surrendered were given high dosage of modernism to chastise them!

The Jap onslaught during the interime period of British rule further pushed them back to wall. Many a Jarawas and Great Andamanese were killed during the Japanese occupation of the islands in the World War II.

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Considerable damage has been done by our predecessors while coming in contact with these aborigines. Even to day any overstepping may end up in disastrous tampering into their fragile social structure.

The Andamanese are an ethological puzzle of highest interest. We are afraid perhaps, this pure remnant of oldest race of humankind will melt into oblivion in the near future. Their life-style, social, cultural and economic structure, hunting and gathering gears, cottage making, canoe building, artifacts, intuitive skill, lyrics and music, charms and mystic ideas are formidably vulnerable to the remorseless onslaught of 'our' civilisation!

Exclusive isolations from the rest of the world has so far been the most contributing factor to their survival. Fragments of an ancient ethnic group, they still roam about in the deep jungles, gather fruits and roots, break the beehives, fish in the seas to earn an humble living as hunter-gatherers. They do not know that there lies a vast world beyond the twilight zone of their knowledge. These unspoiled children of nature are the endemics of Andaman Group of Islands in the Bay of Bengal. We repeat, their antiquitic presence can be traced back to the stone ages. In the interest of heritage conservation we are obliged to undertake the onerous job without disturbing their sentiments and tampering into their affairs.

PALAEONTOLOGICAL FINDINGS :

By the end of the last century a pile of kitchen middens (?) of 12 to 15 feet in height was discovered in the Andamans, incapsulated in natural debris!

Underneath the piles (at Chouldari village) were found some fossils of shells intact as those had the living organisms when buried some thousand years ago. The specimens that I collected tell of poor lithic industry and the fossils/subfossils although not ascertained for dating evoke considerable interest. A similar pile was also discovered in Beehive island, and farther in Margui peninsula some 175 odd miles distant from here.

THE OTHER ASIATIC COUSINS : THE ASIAN PYGMIS

Experts opine that they are akin by similarity of ethos, to the Asian Pigmys. (The hair of the Onge resembles the Aetas as I was told by a scholar). They are probably the relics of the race they themselves represent with the Semangs of Malay and Aetas of the Philippines. These are the races that dominated the south eastern portion of Asiatic continent from ancient times.

These Semangs and Aetas have changed themselves under the impact of foreign influences. But the aborigines of the Andamans are still preserving the pristine traits on

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their persons, customs, in their social structure, nomadic hunting-gathering professions as assiduously as their grand forefathers pursued. But their population as we have seen is dwindling as their cultural heritage and customs are being trans-shaped, outraging their privacy, at an alarming pace.

HABITATION OF THE ANDAMAN ISLANDS :

The Andamans, as we have mentioned earlier, are a group of islands formed by submarine mountain range emanating from the Arakan Yoma. The Andamans lie in 92 degree east longitude and 13.43 degree north latitude in the Bay of Bengal. Out of 525 odd isles some only are inhabited by the aborigines. In some islands they have been forced to share with the settlers and live in 'reserves' or in 'settlements'.

Although the chain of Islands is situated close to modern world, we do not have a clear picture of the demographic status of different islands, since the surveys so far undertaken are not unquestionable. The census of the unfriendly and hostile tribes is just a guess work, for we have not penetrated deep into their homeland. One should not be surprised if a NEW TRIBE IS DISCOVERED ANY TIME.

British settlement efforts started as far back as 1788 and that is practically the beginning of real discovery of these tribes. Before that the history is hazy.

THE PEOPLE :

Generally speaking, a section of these aborigines are referred to as the Great Andamanese.

Strictly speaking, the Great Andamanese are a conglomeration of at least ten tribes. British colonisation enterprises mixed them together and individual tribes were forced to forfeit their identity. These mixed people lost their septal identity and are now kept as a moribund bundle of people who have been compelled to transgress the natural process of progress and presently are living on charity and government alms. The conglomerated lot are now known as great Andamanese and constitute a community of *29 heads only*.

The hapless condition of the conglomeration is further deteriorated by marriages with the Burmese and Ranchis (a civilised tribe of mainland India). Obviously they are victims of some sort of identity crisis. THEY HAVE LOST EVERY INTEREST IN LIFE AND MARCHING SLOWLY

TOWARDS DEATH AND COMPLETE ANIHILATION BY ONSLAUGHT OF CIVILISATION.

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In course of the present century their population has been reduced to a paltry 29 heads with such a rapid pace that every body is alarmed and anxious about the very bleak prospects of continuance of the lineage. Drawn out from their ancestral (nomadic) homes, the great Andamanese are now rehabilitated and sheltered in the Strait Island, close to Port Blair, the administrative capital of Andaman & Nicobar, a Union Territory of India.

Besides these inter-mingled tribes there are unmixed genuine aborigines in the Andamans. Of those the existence of three tribes *viz.* The Jarawa, the Onge and the Sentinelese has been unclouded.

THE JARAWAS :

The Jarawas are the turbulent nomads of the south & middle Andaman. As hostile as ever, their recent history is also a saga of intermittent fights and continual confrontation with the outsider-settler for survival on their own soil. Presently they are living in some areas in south and middle Andaman. Till the middle of the 19th century they occupied a long coastal stretch and the hilly and forest hinterland.

Ethnic rivalry with the Great Andamanese [*i.e.* the erstwhile ten (or more?) separate tribes] pushed them back inside away from the coastal area. It appears after the eclipse of glory and depleted population of the aforesaid ten tribes, who once were mighty strong the Jarawas regained the possession of the western coast of the Middle South and Andaman. Presumably, a population living along a coastline is supposed to have a kind of water transport. In line with this view the Onge, the so called Great Andamanese and the Sentinelese have their canoes. But the Jarawas have none. Probably this compelling disconnection from the shoreline ended their need for a water transport and gradually, in course of time, possibly, as the need ended the water transport/canoe making knowledge and technology was "lost".

At the present moment, they are said to have clumsy rafts made of bamboo pieces. My question is, are they now trying to reinvent the skill of water transport-making because they are viewing the fishermen's boats moving around in their neighbourhood. If the answer is positive then it will be worth observing the process which we have only read in text books. Without the art of plank making how can they make a boat like that of a Bengali fisherman that they are now used to see? How will they use a capsized and abandoned boat? Will they 'steal' a tree bole that are felled and tugged and make a dug out? Will they take away the planks from a saw mill and make a raft of kind bound together with came strands or will they use the ropes of ship. I will not be surprised if they do either of these for I have seen they are already using the thermocol planks as swimming floats. They were used to pandanus leave-stalks as floats and are now using the thermocol flat

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sections as swimming gears that are thrown overboard. Incidentally, they are good swimmers in the sea and I wonder how could they escape shark attacks in course of about fifteen kilo metres of swimming along the shorelines and between the islands, from Lakra Lungta to Gandhi Ghat Jetty!

This lack of transport *helped to pen them in their habitat. Consequently they are prone to expand their habital close to the refugee settlements.*

To avoid fatal confrontation with the settler East Bengalis, a Jarawa Reserve has been created in the south & middle Andaman west coast. Unfortunately a trunk road cuts through their land all along. This has no doubt increased the almost regular incidences of bloody confrontation between the settlers and the Jarawas.

The name Jarawas has been attributed to them by the Great Andamanese meaning : the other people. The word in Aka-Bea dialect means the 'stranger'. Sheer zeal to protect their last bastion has been successful to some extent but how long they will be able to continue is anybody's guess. They are now vulnerable and we have been complacent for the success of making an inroad into their domains. So far no external blood connection has polluted their true blood strain. It is also significant that although they live so close to modern civilised people they do not know how to domestricate any animal, even a dog is not found in their company. Pigs are plenty in the forests but they have not domesticated any for they do not either know the utility or the art of domestication of animals for food.

The Onge only have domesticated dogs for hunting. The domestication of dogs they might have learnt from outsiders. It is ridiculous to read that they (Andamanese) had dog-like faces and teeth lived on milk and rice, as Marcopolo mentioned! Marcopolo also writes that they were cannibals. He further writes the country was rich!

THE ONGE :

The term Onge means a just or perfect man. This tribe calls themselves En-iregale. Onge appears to be a corruption. These are the people who inhabits the Little Andaman. Elaborate arrangements are afoot to draw them in the 'main stream' which I am sure, will only result into total destruction of onge heritage. Incidentally, unlike others, the Onge refer to their island as Chankvitay. We are yet to know what the other tribes name as their homeland.

The Onge are the DARKEST PEOPLE of all the negritos and are carrying the TRUE BLOOD strain. They are the only remaining PURE NEGRITOS OF THE WORLD WITH THE JARAWA AND THE SENTINELESE.

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After the initial encounter with the Andamanese, nearly ninety years elapsed and in 1878 Portman and Cadell could establish contacts with the Onge.

The Nicobar Group of islands has a comparatively better history and relations with advance peoples. The natural harbour of Nancourie was fortified by the European colonisers to keep the pirates at bay who plundered the merchant vessels visiting the Indian, Sumatran and farther eastern ports through Ten Degree Channel and down south of the Nicobars. The other ancient trade route between India and Malay was through the Duncan Passage that lies between the Onge island of Little Andaman and the Rutland island of South Andaman. Little Andaman is located on a strategic point of sea route and the Onge were aggressive, hostile, unfriendly and uncharitable to the sailors that were victims of shipwrecks. When the British took over the Nicobars and the Andamans, they had to operate voyages between these two groups and it was imperative to befriend the Onge of the Little Andaman at least for providing minimum food, drink and shelter for the hapless sailors, the victims of the shipwrecks. That it was the beginning of the downfall of the Onge is now evident. Once the entire island of about a thousand square kilometers was dominated by the Onge who have now been reduced to a paltry 115 heads in only two pockets and are living in government built wooden bungalows which they hate, live upon the foreign food, overclothed and are heading for a catastrophe which will, in very short time , bound to be considered to be a monumental foolishness and historical blunder in human history. But then, how can you help it. They cannot now go back to the original state of their nomadic life! Neither we can expect them to match up with modern affairs so rapidly!

THE SENTINELESE :

There are another group of people of whom we know almost nothing. They are not named by the Jarawas, Great Andamanese or by the Onges for they are still living in complete isolation in the islands that are called the Sentinels. Since they live in Sentinel islands [North, & South (?)] we call them Sentinelese. However, unlike the Jarawas, the Onge or the Great Andamanese the sentinelese are taller and robust in built, very close to the Zulus of Africa. While the average height of other tribes is within 5 ft and below the Sentinelese attain over 6 ft.

During the days of Penal Settlement many a convicts of Pathan or Afghan origin were deported from Indian mainland. They were physically very tall and robust and infamous for the cruel and unscrupulous torture they meted out to the co-prisoners which amounted to fierce barbaric savagery. Drawing a similarity, based on these factors, the locals of Andaman refer to the Sentinelese as 'Pathan-Jarawa'.

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Presumably, the awe inspiring robustness of physique of the Sentinelese and their hostile aggressiveness have traditionally kept the intruders at bay. Even the sight of strangers' approaching boat in their waters is sufficient provocation to shoot arrows in vengeance.

The simultaneous existence of these mutually hostile tribes together in these islands possibly negates the idea of their migration from other lands. The possibility of the use of the Sentinelese as slaves in the ships can be argued but then how can one expect the frail Great Andamanese, the Onge and the Jarawas could be recruited in the ships as oarsmen? On the contrary the possibility of their origin in these islands appears to be more plausible.

It is some six months ago we have been able to land on their shores and dropped presentations to befriend them.

Here we should not miss the points (I) the presence of two negrito tribes *i.e.* the Jarawa and the Sentinelese in this area and (2) the latter tribe having very tall people and the other of pigmy like structure in two islands of close proximity. This is a very significant feature and of no mean anthropological imoportance. In Africa also it has been found that the tall Zulus are neighboured by the Pigmies. Here also within the same region (of course separated by narrow sea channels) the tall Sentinelese are living alongside the negritos and pigmies like the Jarawas, Onge and the Andanamese through ages.

The existence of these Sentinelese was only known to us during the first quarter of the present century. Since one doubts the correctness of the surveys of the islands and guesswork in ascertaining the population of the tribes therein, one should not be surprised if some more such isolated tribes are still available in the remaining islands where we are yet to set our foot!

All these tribes, either mixed or uninterfered have their distinctive social order, regulated family and septal code of conduct, rituals on child birth, naming of a child, initiation to adulthood, rules governing nuptial relations. Their dextrous craftsmanship in making baskets, vessels, pottery without the idea of a potters' wheel, shaping the weapons of hunting, making fishing tackles and digging tools (all made of wood and borrowed iron) is astonishing. They have different types of canoes clearly distringuishable from one anothers' as are the huts and household utensils made by individual tribes. Painting on the persons with geometric patterns among the Onge is different from others. Since they never knew or had iron-needles, tattooing on the body is not known to any tribe. They have, in stead, fishbone-pins and knives. They knew of iron which they, as we have earlier mentioned, got from the shipwrecks and made use of it for digging tools and making knives. Their skill for making such tools remains in the very formative stage for : they do not know how to shape an iron piece by heating and then beating to a shape. They don't have any type of iron hammer either, except chunks of stone.

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But their skill in making musical instruments etc. have the stamp of an inherent craftsmanship of any particular tribal identity. Of course, the wooden drums of the Onge of the tree bole beat instrument of the Great Andamanese are not of any kind of finer quality. It is unique to observe the finer qualities in them in case of composing couplets and simple lyrics that are sung in course of community dances and, even such lyrics are murmured when an Onge is busy in thatching the huts, hewing out a wooden pot, digging out a canoe and sundry errands and so forth. Specially during hunting expeditions and social functions chanting such lyrics in accompaniment of drumming and tapping is a regulation.

Besides, each tribe has its won concept of supernaturals, voodooism, deities. Rituals of mourning, life in-the-other-world concept, faith in animism : all have different interpretations, unique to the particular tribe.

ETHNO CULTURAL SIMILARITY WITH DISTANT TRIBES :

There are striking similarities observed in case of artefacts and practices among many tribals inhaviting in different lands of the globe distanced from each others. There appears to be no plausible and evident links between the two for such incidences but original and independent thinking. The same phenomena is also available in these islanders. A few examples will not be out of place to mention.

EARTH-OVEN OF THE GREAT ANDAMANESE :

Preparation of pork is done by the Great Andamanese both by boiling in cooking pots or they put the chunks in flames. In addition, they have a kind of earth-ovens. A pit is dug and dry leaves and fire wood are laid. The carcass is now placed on a bed of boulders and again covered by another layer of stones practically encasing the pig. A further layer of fire wood and dry tree leaves are heaped upon the whole and fire is set. The pork is thus prepared in contact with the red hot stones.

The same process was observed by Alfred C. Huddon in 1888 when he visited the Murrey Island in the Torres Straits. To his description the food is prepared in an hour or two to perfection, and he further adds that it is the best method of cooking food, as the juices and flavours are retained. All over the Pacific the earth oven is called as copper Maori. A hole in earth is called *Kopa* in Maori dialects. In Torres Straits the earth oven is called *ame* or *amai.* The process in Great Andamanese dialect is *khidiru. The* Jarawas have also such pit ovens (I am told but never seen). Such ovens were found in Congo in 1909 and in 1938 in Borneo.

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EARTHEN VESSELS MADE OF CLAY ROLLS :

There is another phenomenon which is strikingly similar to the far away place like New Mexico. Among the American Indians an earthen cooking pot is made of long and thin clay rolls coiled one over the other and then shaped with fingers. An Onge clay pot used to be made in the same way and the name for it is *tobuchue*. I am, however, yet to see a pot.

THE SHAPE OF A CANOE :

The short trip seagoing canoes of the Murray Island is remarkably similar to that of an Onge one. Incidentally, the Jarawas *do not have any* canoe, in stead (I am told but not seen any so far) they have clumsy rafts while living within a distance of 40 miles the Sentinelese have their canoes (this too I have not seen) who evidently do not come to the nearest coast of South Andaman populated by the Jarawa.

OVERT DEMONSTRATION OF LOVE :

While flirting and love displays are known to be secretive, the Onge couple exhibit their affairs in presence of all and sundry. The couples hug together, often sit on the lap of the paramour, walk arm-in-arm and caress each other with great amorous emotions—all in public. This I saw myself but they did not kiss. Do they not know the art?

The Bayakas of the Cango basin have the similar ostentatious amorous gesture practised in public. This was observed by the surveyors during the first quarter of the present century. The Onge are continuing the practice. We, however, do not konw about the present situation among the Bayakas.

All the above singularly point to one very significant phenomenon that is the progress of civilisation among the various tribes who might have resided in far apart places, have undergone an almost similar path in the process of evolution. The time and period may be different but the graduation is almost identical, may it be in Africa, Asia-Pacific, in the Pacific or in America.

While the other tribes dwelling in distant lands might have advaced the progress by diligence and innovations or by transfer of idea from the contiguous neighbours, these tribes of the Andamans, for reasons of being cut off from the other peoples, are still wanderers and hunters.

At best they are just transforming themselves from hunting-gathering stage to the form of artisans but certainly are using their own intelligence to produce similar contrivances for a particular purpose. (Possibly they are now trying to know the art of storing the sundry

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food as it will be evident in the video film, the wild Jarawas are carrying improvised bags made of the condemned fishermen's nets and putting the food/fruits that were offered to them.) Again they know of our superior wisdom and a Jarawa boy asked for medicine for wounds in his soles which he accidentally had while swimming over the sharp coral edges. Another young man had a cut off fore arm. He showed it to me for medical help. They of course have their own medicines as I saw. I feel the hut making of the Onge is just another case of transfusion of ideas for probably they got the idea of artificial cover and shelter from the settlers near by or else for what reason a hunter gatherer nomad shall resort to an artificial cover? They do not have to wear body covers for there is no cold in their country and do not wipe their body even drenched either in heavy rains or wet in the sea water. They are naked for they have never attributed any special cultural value on their genital organs which they feel, I am sure, as usual as any other organ like ears and nose etc. which have just physiological values.

The cloth shreds hanging from the loins of both sexes of the Jarawa and the *nepungere* or the grass blade tassels that hang on between the thigh joints and incidentally cover the female genital of an Onge woman are worn just for body ornamentation or, I am sure, are for (Kinaesthetic?) pleasure and not for covering the genitals. I come to this conclusion for both the sexes in the two tribes never objected to my examining the pubic hair in these regions! The video tape justifies this in documents.

While such phenomena of hunting-gathering, in other words, parasitic stage has become a matter of antiquity in other places, but, here it is very much present day affair and most contemporary even to modern days! What a paradox!

These and many other cultural spheres are the places where lies special my interest. To me they are *the live fossils* of human progress crawling to the next mile posts. The study of their life style, I began some ten years ago. As I was entering deep into the subject, mysteries unfolded and I strongly feel that this period of transformation of these (loosely speaking) *NEANDERTHALS* should be documented to the best of interest of the evolutionary process of progressing humankind from the Neolithic stage that will graduate to the later stages of civilisation in the long or short run. The process of transfusion is universal and a natural course event. These tribals are no exceptions.

At the present moment they are, one may think it incredible, at the stage of a kind of anthropological metamorphosis to artisanship *via* hunting-gathering pathway. It is the rarest opportunity one can hardly waste and we must make best use of probably the last chance to trace, record, document, photograph, draw sketches, make the maps of the habitats, video-tape the life and profession of these remnant of the cousins of our primitive ancestors who are practically the living fossils still roaming on the surface of our dear planet.

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Every Jarawa male is known to be carrying a stone chisel or a knife tucked in his chest guard. (Not always as is seen ; the Jarawas that I met away from their island were carrying the bows and arrows but never had the abdominal/chest guard/armours and the knives tucked in). Still now, shell blades or glass pieces are used for blood letting or for scarification, (besides skin-head shaving by an Onge). I am yet to see the practice by myself neither could I discover such scar marks on the persons of the male, female and children and elderly people of present population of the Jarawas and the Onge that I carefully inspected. The same practice, however, in some form or other, was available amongst many tribes scattered throughout the world. The Great Andamanese or the Onge also feel, I am told, that blood letting drains out bad blood and fresh blood is generated in the body.

Strikingly the Papuans have the same practice for curing head aches. Even a therapy of this kind was practised by many advanced peoples for the treatment of plague and to relieve of blood pressure.

Rhetorically speaking, from the above similarities of thought process among various distant and unconnected cultural posts scattered on the globe, one reflects that a mystic force, probably, orbits round the earth leaving identical material evidences through ages! This is, for certain, a continuous process and manifest in many ways, particularly, in the sphere of inventions simultaneously made in different quarters of the earth strikingly on similar concepts and identical objects!

All the races of the world had trodden a certain path of progress. Some have advanced rapidly some lagged behind. Some prosperous people were forced to forget their past glory and there are others who are just the victims of destiny.

Basically with an idea of making a Penal Settlement the islands were surveyed. Since there was no gold, ivory or diamond available no regular good colony was founded. No body cared for the ethnic culture of the tribes. The settlement was governed by the JAILORS who dealt with the notorious convicts that were deported here by the rulers to get rid of them. These government officials, with rare exceptions, ever cared for the tribals and tried to destroy them lock stock and barrel.

The scope of exploration in these islands is great and almost negligible work has been done. Practically, some good efforts, particularly in the field of anthropology, are being put after independence of India with the cessation of the Penal Settlement.

Nevertheless, the settlements of outsiders are encroaching fast on the tribal islands, forests are being reduced, fishing in tribal fishing grounds are increasing, settlers are poaching upon their natural prey, and our efforts to bring them in the main stream rapidly will, one

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apprehends, defeat the paramount ethnological and humanitarian interest and bring about catastrophe on the remnants of the STONE AGE people.

Our aim is to explore and record the past and present of the aborigines of the Andamans without tampering into their lives so that our posterity will be a partner of the process and must LET THEM LIVE : LEAVING THEM ALONE.*

At the present hour the paramount importance should be asserted on the basic issue of their survival. Our super-fast administration of high dosage of modernisation in every sphere of their life style has enormously proved to be disastrous. The Great Andamanese are almost extinct, the Onge are moving fast towards destruction and now it is the turn of the Jarawas and if the process continues the days are not far off for the Sentinelese.

To arrive at an adequate and optimistic situation the exploration and research work must continue without crossing the limits of decency and civility. The photographs, slides and the video film taken till 13.12.97 reveal the contemporary state of affairs in the Dugong Creek and South Bay Onge Settlements in Little Andaman. The intimate relation with the Jarawas in Middle and South Andaman is filmed and the video film reveals many a facts which are a mythical. May the Jarawas live long ever after. I am yet to be fortunate to meet the sentinelese. I wish they live unspoilt and reach and clear the mile posts of human civilisation in their natural intrinsic pathways slowly, steadily and gradually. Primarily, LET THEM LIVE : LEAVE THEM ALONE.

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ROLE OF MUSEUM IN CONSERVATION OF BIO-DIVERSITY

JAYASRI LAHIRI

Due to rapid urbanisation and expansion of man's domain plant kingdom is diminishing gradually affecting environment to a great extent. Continuous growth of irreversible alteration in the biosphere due to continuous pollution of air and water in the environment is a real threat for plants to survive. In order to save hundred and thousands of life forms from the clutches of extinction environment must be developed and for this necessary protection should be given to plant kingdom in general and endangered plants in particular. Many people still are uneducated or illiterate ; they are quite ignorant about economic potential and ecological functions of plants because of which indiscriminate annihilation of vegetation occurs resulting in depletion of plant resources and decline in genetic diversity.

Since environmental health depends upon vegetable kingdom, the indiscriminate annihilation or loss of vegetable kingdom has been the most serious global crisis to-day. We are very grateful to N. I. Vavilov, one of the early conservation biologists, who inspired people to the systematic collection and preservation of a wide range of genetic varieties in as many species as possible because these are the most effective means of preventing the crisis as pointed out above. He himself launched numerous plant explorations and collection missions and tried to utilise as well as conserve plant genetic resources.

Vavilov has put stresses on the conservation of biological diversity since the loss of diversity at any of the four levels of organisation of living organisms, such as (a) regional-geographical, (b) community ecosystem, (c) population-species, and (d) genetic, is detrimental to the life-supporting environment of the earth, and disruptive of the natural processes that are vital for biological evolution. In this connection it is necessary to increase public awareness in regard to the conservation of biological diversity.

Museum plays a great role in the society now-a-days. It is not only a store-house of knowledge but also it has now been regarded as an institution which collects, preserves and displays objects of cultural value and also of endangered plants of economic and medicinal value for imparting education to the public. Museum can make necessary arrangements for protection of endangered plants since conservation is one of the three main activities of a modern museum which collects specimens of endangered plants and preserves them in a herberium in scientific methods.

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Museum is now taken as an instrument of non-formal education where the young especially must receive dynamic instruction on the past and present cultures of their country and also a vision of the future as they learn tolerance and respect for cultures. In an interactive environment in the museum, visitors can identify themselves with the exhibits. Therefore it is possible for a museum to teach the visitors or encourage them to protect and rehabilitate endangered plants through a meaningful display of various types of endangered plants showing in attractive diagrams their details, such as their leaves, flowers, stem, habitat, their utility value in the economic world, their use as medicine, their beneficial existence in an environment, their nutritive quality, etc. together with cause of threat, danger or extinction, degree of threat or danger, recommendations for appropriate rehabilitation measures, etc.

General people take the museum as a place of tourist interest and visit it for entertainment. However, while they pass through various objects of display in the permanent galleries or temporary exhibition they may come across the display of some endangered plants from which they may feel the necessity of saving them after removal of various causes of destruction as they learn from the display. Not only that Museum can impart mass education in respect of protection of endangered plants through lectures, seminers, video show, etc.

Since museum is the ideal place for making general people aware of the necessity of conservation of biological diversity authorities of a museum should pay much attention of teaching conservation methods through exhibitions to the public.

Museum of a large size established in a convenient place has now been regarded as an international institution. Therefore it is easy for a museum to co-operate with States and international organisations in developing educational and public awareness programmes, in respect of conservation and sustainable use of biological diversity.

It is the function of a museum to collect objects and preserve them in a scientific manner. So it is to be regarded as an important place for research. It can establish and undertake various programmes for scientific and technical education and training in respect of identification, conservation and sustainable use of biological diversity and its components and extend co-operation for such education and training for other countries. Since a museum possesses a rich collection of objects it can promote and encourage research which invariably helps in conservation of biological diversity.

Generally there are two basic methods of genetic conservation, on site (*in situ*) and off-site (ex-site). In regard to *in situ* conservation museums can make general people aware, through charts, diagrams, etc. of the following special measures in conserving biological diversity such as (1) to establish a system of protected areas ; (2) to regulate or manage

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biological resources important for the conservation of biological diversity whether within or outside protected areas with a view to ensuring their conservation and sustainable use ; (3) to promote the protection of ecosystems, natural habitats and maintenance of viable populations of species in natural surroundings ; (4) to promote environmentally sound and sustainable development in areas adjacent to protected areas with a view to furthering protection of these areas ; (5) to rehabilitate and restore degraded ecosystems and promote the recovery of threatened species, inter alia, through the development and implementation of plans or other management strategies ; and (6) to prevent the introduction of, control or eradicate those alien species which threaten ecosystems, habitats or species.

In respect of *ex situ* conservation museum can teach people through charts as to how they can (i) recover and rehabilitate threatened species and reintroduce them into natural habitats under appropriate conditions ; (ii) regulate and manage collection of biological resources from natural habitats for the purpose of *ex-situ* conservation so as not to threaten ecosystem and *in situ* population of species except where special temporary *ex situ* measures are required.

Since conservation *in situ* demands the establishment of nature or biosphere reserves, national parks, and requires special legislation to protect endangered species, the Department of Environment and Forests undertakes responsibility of meeting these demands and requirements. On the other hand since *ex situ* needs storing of germplasm in a Gene Bank, the National Gene Bank at the National Bureau of Plant Genetic Resources, New Delhi, has taken responsibility. Besides this Gene Bank, centres for active germplasm collections at 30 places have been created so that valuable germplasm resources can be appropriately stored and maintained, and consequently effectively utilized in the crop improvement programmes in the country (Rana and Arora, 1991). It is a good news for all that 'up to September 1991, 1, 43, 897 accessions of different crop (s) were stored for long-term storage in the National Gene Bank. Museum can also act as a Gene Bank for *ex-situ* conservation. They can make a great effort to collect and introduce available genetic variability and also to evaluate and enhance it for proper utilisation in genetic improvement programmes.

It is observed that many of the high yielding varieties of crops are prone to attack by a number of pests and diseases which hamper the overall production markedly. A third of the world's food production is destroyed annually by more than 20,000 species of pests. So in order to combat the losses caused by these pests high yielding crop varieties with resistances to pests and diseases have to be evolved. And in this connection people must be taught in 'Genetic Resources for Resistance to Pests and Diseases in Major Crops'. Museum can teach people as to how they can utilise genes controlling resistance by

i) identifying and utilising different genes conferring resistance,

ii) identifying and using genes controlling resistance to pests and diseases in relation to crop plants,

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iii) identifying, transfering and utilising alien genes that are present in different organisms, such as bacteria, and viruses.

Botanists are heavily engaged over the past twenty-five years in the conservation of genepools of globally important crops ; but due attention is not being paid in the conservation of forest trees, medicinal plants, ornamentals, and so-called 'minor' crops of local or regional importance. Since changes in land-use and the introduction of exotic germplasm threaten the survival of many of these undervalued species assessments or surveys should be undertaken and these should either be collected or incorporated into new *in situ* programmes. And a museum can impart education to the general public in this matter.

A museum should lay stresses upon the following points in conserving endangered plants :

i) to collect data on the distribution, abundance and frequency of endangered or rare species ; and in this connection museum is the right institution which can supply enormous information through its various herbaria ;

ii) Besides herbaria, museum can launch fresh explorations for collection of plants and data on rare/endangered species with regard to their present distribution, abundance, frequency and phenological data.

iii) Museum can collect live plants and introduce them into the Botanical gardens for protection and extend facilities for further studies.

iv) Museum can spread knowledge about endangered plants by preparation of distribution maps of rare and endangered plants, by publishing an illustrated book on rare and endangered plants and also by preparation of an identification manual of plants banned for export so that any one can get facilities for proper identification of plants.

Besides, a National Museum or a museum of national importance can do the following for educating general people in conservation of plants and plant life :

1) to prepare an inventory of India's biodiversity

2) to establish minimal database

3) to support Protected Areas Network (PAN) with adeqauate number of genetic reserves, botanical and zoological gardens, arboreta and aquaria, and biological banks of organism parts DNA.

4) to draw plans for ecorestoration of degraded habitats

5) to chalk out plans for *ex-situ* conservation together with rehabilitation of endangered species based on genetic-evolutionary considerations.

6) to draw criteria for endangerment of species leading to extinction together with causes the same and to suggest remedial measures.

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7) to formulate adequate and meaningful plans for fruitful involvement of local people in conservation effort and also in community biodiversity programmes.

8) to open a special department in the museum for research and development, teaching and training and demonstration and extension in conservation biology, ecorestoration of habitats ; economic value of ecosystems, species and genes ; and also for trade in biodiversity, particularly in endangered species.

The Industrial Section (Botanical Gallery) of the Indian Museum working under the Botanical Survey of India, has been contributing much to the preservation and conservation of plants from the very day of its establishment. The Botanical Gallery has already opened avenues for imparting education to the public with its over 15,000 specimens displayed along with diagrams, models, etc. in different sections–Timbers, Food and Fodder, Medicines, Fibres, Dyes and Tans, oil and oilseeds and gums and Resins. The Economic Herbarium possessing a collection of over 50,000 specimens of economic and ethnobotanical importance of the Botanical Gallery contain also several 'Type' specimens besides an excellent collection of marine Research activities undertaken now principally in the areas of Economic Botany, Ethnobotany and Taxonomy of Angiosperms. Since conservation of endangered plants as well as the protection of environment and environmental health have been the questions of much importance to the society today the Botanical Gallery has started to introduce a section of threatened plants. The display of photographs and specimens of the threatened plants of our country has been noteworthy because the people who visit the museum have got an idea about the subject and feel the necessity of conserving threatened and endangered plants. The author of this paper has tried to identify some of the threatened plants in the collection of the Botanical Gallery. These are :

1. Aquilaria agallocha
2. Attropa belladonna
3. Coptis teeta
4. Ephedra
5. Iphigenia stellata
6. Nardostachys grandiflora
7. Picrorhiza kurroa
8. Podophyllum hexadrum
9. Paphiopedilum fairicum
10. Rauwalfia serpentina
11. Rheum emodi
12. Saussurea Lappa

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Since the plants are the real friends of human beings it is the responsibility of every member of human society to pay their attention of discovering ways and means as to how threatened and endangered plants can be protected. The museum is the only institution in the country which through display and its suitable explanation will teach people in a very non-formal way and visitors on return may engage themselves in conserving plants to make their environment sweet and free from health hazards.

In order to save the civilization it is the right time to take over the protection and conservation of 'Biodiversity'. The life which was 'one in accordance with the Vedic theory of knowledge has been diverse when it takes shelter in various forms–plants, animals, etc. The problem 'Biodiversity' is not only limited within the plant life and animal life or human life it is involved in every sphere of human life, such as their cultural life, socio-economic life, political life, etc. The museum is the right place to teach people on the one hand in Buddha's theory of peace and non-violence and on the other hand in the absolute necessity of plant life and animal life in saving environment and human life.

Therefore the Museum has now been the active place to teach how to save plant life and animal life and ultimately human life and thereby to protect civilization by making people pacified and satisfied with the wealth from plant life and animal life and thus the museum ultimately be regarded as a beneficial organisation for conservation of 'Biodiversity'.

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A LIST OF PAINTINGS IN THE INDIAN MUSEUM COLLECTION

SUJIT NARAYAN SEN

PART I

In ancient India painting was practised on three kinds of surface, *e.g.*, wall, wood and cloth. There was another kind the extant specimens of which are found dating from 10th century onwards *e.g.*, palm leaf. Paper was introduced to India in the 14th century. From 10th century we come across two schools of MS painting, *e.g.*, Western Indian School of MS painting, and Eastern Indian School of MS painting, also broadly known as the Pala School of MS painting. In the latter the artists mainly adhered to the classical style found at Ajanta murals, whereas in the former the early medieval angular style was followed. This style from western India is also known as the Jain School of MS painting. Here themes were largely drawn from Jain myths like *Kalpasutra* and *Kalakacharyakatha* and Brahmanical myths like *Bhagavatapurana, Geetagovindam,* the *Ramayana* and the *Mahabharata* vis a vis the Eastern Indian MS school that chiefly dealt with Buddhist themes drawn from the *Ashtasahasrikaprajnaparamita* and *Pancharaksha.* A bulk of the latter were prepared at Buddhist monasteries like Nalanda and Vikramashila. The Jain MSS on the other hand were commissioned by affluent mercantile guilds of western India. During 15th-16th centuries gold is seen to be profusely used in these paintings betokening the patrons' prosperity. The technique followed in these MS paintings was tempera. Colours were mostly mineral. But indigo, lac-dye and carmine are also seen to be used. Apart from Buddhistic themes, in the later phase, some MSS have come to light from the eastern region that dealt with Brahmanical themes like *Harivamsa* and *Bhagavatapurana.* These dated from 15th to 17th centuries. The Pala School of MS painting by and large was destroyed by the Islamic occupation of a large part of Bengal in the 13th century. The style, however, survived in the far-flung mountain kingdoms of Tibet and Nepal where a large number of Buddhist monks fled with monastic MSS. During the pre-Mughal phase the Western Indian School evolved further where it devoted itself with the romances of *Laur Chanda* and *Chaurapanchashika.*

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During the above mentioned pre-Mughal phase, particularly in the Lodi period, we come across highly Persianised MS illustrations dealing with Islamic themes like *Shahnama, Sikandarnama* and *Hamzanama* and one from Malwa called *Ni'matnama* dealing with cookery.

PERSIAN PAINTING

The persian painting is two dimensional and the human faces, mostly in three-quarter profile are highly stylized and devoid of individualities. The fine and fluent calligraphic lines bear the legacy of Mongol occupation of Iran. Thus by the 14th century Persian style became very much Sinicized. Before this it was quite different and followed Byzantine norms after the Arab style patronized by Abbasid caliphs. Before 1200 AD no MS painting was discovered from Iran save one Manichaean MS belonging to the 9th century AD. Some murals do exist from this early phase like at Dukhtar-i-Nushirvan in Afghanistan and in Samarra. Shah Rukh, Amir Timur's son, maintained a grand atelier at Herat in the Timurid phase of Iran. His son Baisunghar, too, was a noted patron of painting at Astrabad. In Khurasan the great Persian painter Bihzad who was termed the Raphael of the East, flourished at Sultan Husayin Mirza's court in the 15th century. The Sultan was also a descendant of Amir Timur. Bihzad introduced personalized faces in Persian painting. It is of significant moment that the father of Mir Sayyid Ali, who was the doyen of Mughal painting, was associated with this great master, that had gone a long way in imparting individualistic features in Mughal miniatures. Under the Timurids Bukhara and Samarqand became famous centres of Persian school of painting. Under the Safavid emperors, who succeeded the Timurids, Shiraz and Tabriz turned into important centres of painting. Under them Persian painting reached its acme in the late 15th and 16th centuries. Under Shah Abbas in the early 17th century painting became too ornate–a sure feature before decay. However, in this century Ali Riza Abbasi, the painter, tried to revive the early purer style. Unfortunately, his efforts fell flat when late in the century Muhammad Zaman was sent to Italy to study the norms of Western painting. On his return to Iran, the occidentalization introduced by him in the realm of painting spelt the doom of traditional Persian style.

MUGHAL PAINTING

The Emperor Humayun, the son of the founder of the Mughal empire Babur had to flee India losing the realm to the Afghans. Later on, he came back from his Persian exile and reconquered it. His host Shah Ismail of Persia somewhat lost interest in painting. Thus a few noted masters of Safavid Iran, hungry to bask in royal patronage, accompanied

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Humayun back to India. Among these were Mir Sayyid Ali and Khwaja Abdus Samad. The former's father's connection has already been noted under Persian painting. These masters began training up a lot of Indian artists in a newer style which evolved as a distinctive school. It is to be understood that Mughal School escaped being a carbon copy of Persian school by certain powerful factors. First, in India there already existed a long tradition of painting. In this we may take into account murals, the MS illustrations of Western and Eastern India, and a pre-Mughal School of painting which shows certain Indian features, albeit being highly Persianized. Second, a distinctive impetus from the Persian School of painting enlivened by Bihzad. Third, the Mongol practice of hanging large cloth paintings in nomadic tents. Fourth, the arrival of European delegates with illustrated books from the Western world of renaissance at Akbar's and Jahangir's courts. The first Mughal MSS commissioned by Akbar were *Tutinama* and *Hamzanama*. Thereafter followed other MSS like *Anwar-i-Suhaili, Baburnama, Deval Devi Khidir Khan, Razmnama* (the *Mahabharata*), *Yogvashisht, Harivamsa* etc. It is to be noted that the last three were Hindu themes. This testifies to Akbar's electic spirit that was reflected in Mughal painting at the incipient stage. There are reasons to suppose that his father Humayun preceded him as a patron. Unfortunately his short career put a check to the flowering of Mughal School in his reign. A large number of painters were Hindus, and others were Persians and Central Asians. Among Akbari painters two noted Hindus were Daswant and Basawan. Akbar's son Jahangir, too, was a great patron of miniature painting. Under him flourished Abul Hasan, Manohar, Govardhan and Bishandas. Ustad Mansur, the *Nadir uz-Zaman* or the Unique in Age, deserves special mention, because he was the most elegant hand specializing in drawing birds, animals, and flowers. Mughal painting can be classed a court art, because it was the emperors who chose the themes. Besides MS paintings, individual paintings showing some remarkable events, real or imaginary in royal lives and perceptions took precedence in Jahangir's reign. In certain works a number of artists worked on co-operative basis. Many miniatures were signed by artists. The Mughal royal atelier was called karkhana. Besides the Mughal emperors, some princes and grandees also maintained their personal ateliers where paid artists worked. During the bigoted Emperor Aurangzeb's time the free flow of Mughal miniatures was staunched. In the 18th century Nadir Shah and Ahmad Shah Abdali's invasions told very heavily on the hard pressed coffer of a dying empire. Though, it must be admitted, that during this century, specially under Muhammad Shah (nicknamed Rangila), some very charming miniatures were executed. These were, as is to be expected, mostly reflections of an indulgent court lifestyle that now sought solace in sensual pleasures and introversion when great power became a thing of the past. The final blow to the Mughal school ultimately came from the Company School of painting.

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RAJASTHANI PAINTING

Under this head different idioms of painting in Rajasthan developed *e.g.*, Mewar, Jaipur, Bundi, Kotah, Kishangarh etc. Rajasthani School of miniature painting can be said to be a corollary of the Mughal School, though the Western Indian' MS style has left a definite mark on the Mewar idiom. The earliest set of a Ragamala painting from Rajasthan so far discovered is from Chhawand, Mewar, bears the date 1605 AD (translated into Christian era) and the artist's name Nisaradi, who obviously was a Muslim. Other early series from Mewar are a *Bhagavatapurana* and parts of a *Ramayana* set. In the latter the names of two more artists e.g. Sahibdin, who, too, was a Muslim, and Manohar are found. These were painted during the reigns of Ranas Jagat Singh and Raj Singh. Among the Rajasthani idioms the one from Mewar was the least influenced by others. This is not surprising because Mewar maintained her sovereignty more than other Rajasthani states, untarnished by the imperial domination of the Mughals. On the other hand, the schools of Jaipur, Bundi and Bikaner betray a degree of Deccani influence because some of their princes were posted in the Deccan by their Mughal overlords. The favourite themes of the Rajasthani painters are centred round Radha and Krishna based upon Sanskrit and Hindi poetry. Musical modes were often depicted. In the late 18th century under Raja Bijay Singh, the Jodhpur School flourished, while in the same period the Jaipur School produced a rich harvest under king Pratap Singh. The camel riding romantic episode of Dhola-Marwan was a favourite theme of the Jodhpur (Marwar) artists while the generic portraiture at the Kishangarh Studio is believed to have been modelled on the features of Bani Thani, a courtesan from Delhi in the 18th century, patented by the head artist Nihal Chand. Hunting scenes were favourite with Kota artists in the 18th and 19th centuries.

Quite related to the Rajasthani idioms the Central Indian School based in Malwa and Datia flourished in the 18th century. These were marked with a vigorous style and warm vibrant colours schemes.

DECCANI PAINTING

Almost simultaneously with the great Mughal School interesting idioms of painting developed in the Deccan under different Sultanates, *viz.*, Adil Shahis of Bijapur, Qutb Shahis of Golconda and Nizam Shahis of Ahmadnagar. After the subversion of Golconda by the Mughals the school lingered on in Hyderabad. Ibrahim Adil Shah II of Bijapur was a great

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patron of art and music who wrote a musical treatise called *Naurasnama*. Here miniatures showing musical modes became popular and set a new trend in painting themes. The two earliest illustrated MSS in the Deccan are *Tarif-i-Huseyn Shahi* of Ahmadnagar and *Najum al-Ulm* of Bijapur. The first belonged to the mid-16th century, and the second to about 1570 AD. Certain European features like shading can be distinguished in some miniatures which came from the Potuguese colonies on the western seaboard. Golconda miniatures display a high degree of affluence in the application of gold which was the result of flourishing trades with Persia and the countries of south-east Asia and having in its possession a diamond mine. Acrobatic females, for which the kingdom was famous, can be seen in some of its miniatures. On the other hand, the Bijapur paintings are remarkable for their lyrical qualities. In dress, mellow colour schemes and stylized treatment of nature and figural compositions Deccani miniatures can be distinguished from the more down to earth Mughal works.

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LIST OF PAINTINGS IN THE COLLECTION OF THE ART SECTION, INDIAN MUSEUM, CALCUTTA

Sl. No.	Acc No.	Description and size	School
1.	R.14395	A persian lady with book Royal seal at the back 33.7 cm. × 23.4 cm. *c.* 1600-1630 A.D.	Persian
2.	R.14873	A dead soldier with attendants on a riverside 24.4 cm. × 13.7 cm. 18th century	Persian
3.	R.14876	Scene of picnic and music 24 cm. × 14 cm. 17th century	Persian
4.	R.14322	Drinking and dancing scene 26.5 cm. × 19.4 cm. 18th century	Persian
5.	R.14323	Scene of fighting (damaged) 27.5 cm. × 22.5 cm. 17th century	Persian
6.	R.14397	A Persian nobleman. Royal seal at the back 35 cm. × 23.5 cm. 17th century	Persian
7.	R.14916/S.906	A scene of feast with inscriptions on both sides 27.5 cm. × 16.5 cm. 17th century	Persian
8.	R.14287	A king in court with inscriptions on both side 32.8 cm. × 21.9 cm. 18th century	Persian
9.	R.G-5	A king in his granden with entourage Inscription at the back 24 cm. × 16.9 cm. 17th century	Persian

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Sl. No.	Acc No.	Description and size	School
10.	R.G-534	Persian poem 39.7 cm. × 26.8 cm. 18th century	Persian
11.	R.537	Persian poem on both sides 40 cm. × 26.5 cm. 18th century	Persian
12.	R.14321	Arabic inscription 28.7 cm. × 28.8 cm. 18th century	Persian
13.	R.13430/S.46	A lady on horseback, and a man with an axe 28 cm. × 22.7 cm. 16th century	Persian
14.	R.13432/S.49	A prince with attendants in a garden 25.7 cm. × 21.3 cm. 16th century	Persian
15.	R.G-7/S.22	A lion 28.2 cm. × 28.3 cm. 16th century	Persian
16.	R.13431/S.43	A man lies dead with others by his side 27.8 cm. × 22.5 cm. 16th century	Persian
17.	R.4/S.35	A slain soldier in a battlefield with others surrounding him 26 cm. × 17.2 cm. 16th century	Persian
18.	R.293/S.130	A youngman drinking wine 17.5 cm. × 11.6 cm. 16th century	Persian
19.	R.1/S.19	A battle-scene 35 cm. × 23 cm. 16th century	Persian
20.	R.345/S.15	A king with petitioners 32 cm. × 25 cm. 16th century	Persian
21.	R.14211/S.32	A king holding court in a garden 22.5 cm. × 18.5 cm. 16th century	Persian

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Sl. No.	Acc No.	Description and size	School
22.	R.632/S.13	A lady with a wine-jar and a cup 30.6 cm. × 19.5 cm. 16th century	Persian
23.	R.631/S.14	A lady seated on a frame 32.5 cm. × 21.5 cm. 17th century	Persian
24.	R.659/S.11	A youngman with a wine-cup 17.5 cm. × 7.2 cm. 17th century	Persian
25.	R.646/S.16	A youngman in a garden 33 cm. × 21 cm. 17th century	Persian
26.	R.153/S.42	Portrait of a king 27 cm. × 19.2 cm. 18th century	Persian
27.	R14206/S.33	Saints drinking and another lying down 11 cm. × 8.5 cm. 16th century	Persian
28.	R.658/S.12	A youngman spinning thread 15.3 cm. × 9.5 cm. 17th century	Persian
29.	R.14874/S.44	Hunter on horseback killing a lion with his spear 25 cm. × 19 cm. 17th century	Persian
30.	R.660/S.9	A youth in a standing posture 23 cm. × 14 cm. 17th century	Persian
31.	R.661/S.36	A scene of picnic 11.4 cm. × 7.7 cm. 17th century	Persian
32.	R.G-2/S.2	A prince being offered food and wine by a servitor 21.5 cm. × 17 cm. 16th century	Persian

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Sl. No.	Acc No.	Description and size	School
33.	R.14232/S.10	A prince and a princess being entertained with music 15 cm. × 12.4 cm. 16th century	Persian
34.	R.G-6/S.38	Two soldiers fighting 23.2 cm. × 14.7 cm. 16th century	Persian
35.	R.14229/S.5	A man reading on a tree 34 cm. × 21.6 cm. 17th century	Persian
36.	R.At/90/1157	A bound Shahnama of Firdausi. Total pages : 315, total illustrations : 13 37.3 cm. × 23.5 cm. 18th century	Persian
37.	R.14591	Illustration from the Shahnama A king with courtiers. Display 17th century	Persian
38.	R.352	An old woman begging justice from Sultan Sanjar. Display 36.7 cm. × 25.3 cm. 17th century	Persian
39.	R.14914	Illustration from the Khamsa of Nizami Khusrau killing a lion with his fist. Display 18th century	Persian
40.	R.159	A standing Persian youth. Display 38.2 cm. × 25.4 cm. 17th century	Persian
41.	R.14396	A youth with a book under a tree. Dispaly 30.5 cm. × 20.1 cm. 17th century	Persian
42.	R.14514	A king seated on throne with retinue 11.5 cm. × 11.5 cm. 17th century Nahar collection	Persian
43.	R.14522	A partridge 18 cm. × 11.5 cm. 17th century Nahar collection	Persian

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Sl. No.	Acc No.	Description and size	School
44.	R.14538	A lady with a surahi 21 cm. × 12.5 cm. 17th century Nahar collection	Persian
45.	R.14452	A battle-scene 39.5 cm. × 27.5 cm. 17th century Nahar collection	Persian
46.	R.14515	A youth reading a book 33.2 cm. × 22.7 cm. 17th century Nahar collection (damaged)	Persian
47.	R.14473	Supplicants before a man at his door 31.2 cm. × 24.5 cm. 17th century Nahar collection	Persian
48.	R.14503	A youth holding a turban 38 cm. × 26.5 cm. 17th century Nahar collection	Persian
49.	R.14408	Dancing dervishes 28.5 cm. × 20.2 cm. 18th century Nahar collection	Persian
50.	R.At/87/771	A horse with a female face with three angels. Inscriptions at the top and the bottom 34 cm. × 22.3 cm. 18th century Nahar collection	Persian
51.	R.13453	An illustrated Ms. of the Khamsa of Nizami Display 18th century	Persian
52.	R.W.N.12	A persian lady (In frame) 1 m. 6 cm. × 53 cm. 19th-20th century	Persian
53.	R.14447	A scene of fighting between a trumpeteer and a standard bearer. Display 17th century Nahar collection	Persian

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Sl. No.	Acc No.	Description and size	School
54.	R.14458	A king seated on throne with courtiers in a garden. Display 17th century Nahar collection	Persian
55.	R.14459	A servitor 17th century	Persian
56.	R.14533	Lady in a garden 25.3 cm. × 19 cm. 17th century	Persian
57.	R.14536	A youngman with a book in a garden 25.9 cm. × 18.9 cm. 17th century	Persian
58.	R.14534	A drinking scene in a garden 25.8 cm. × 19.2 cm. 17th century	Persian
59.	R.14532	Hunting scene 27 cm. × 19.2 cm. 17th century	Persian
60.	R.14449	A scene of fighting 29 cm. × 22.5 cm. 17th century	Persian
61.	R.14450	A scene of fighting 29.4 cm. × 27.5 cm. 17th century	Persian
62.	R.14472	A scene of fighting 22.4 cm. × 27.5 cm. 17th century	Persian
63.	R.14535	Gazelle hunt 26 cm. × 19.3 cm. 17th century	Persian
64.	R.14539.	A picnic 27 cm. × 19 cm. 17th century	Persian
65.	R.14540	A scene of fighting 27 cm. × 19 cm. 17th century	Persian

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Sl. No.	Acc No.	Description and size	School
66.	R.14521	Woman in a garden 29 cm. × 21 cm. 17th century	Persian
67.	R.14541	A man with a wine-cup 25.6 cm. × 19 cm. 17th century	Persian
68.	R.14457	A prince with a hawk 29 cm. × 20 cm. 17th century	Persian
69.	R.14448	A lady and a man in a garden 26.5 cm. × 20.5 cm. 17th century	Persian
70.	R.14537	A scene of polo game 27 cm. × 19.2 cm. 17th century	Persian
71.	R.14446	A scene of fighting 22.8 cm. × 28.5 cm. 17th century	Persian
72.	R.652/S.8	A youth holding a wine-cup 22.3 cm. × 14.7 cm. (damaged) 17th century	Persian
73.	R.657/S.48	A seated dervish 15.8 cm. × 11 cm. 17th century	Persian
74.	R.648/S.41	Horseriders and foot-soldiers in a battlefield showing severed heads 33.6 cm. × 21.9 cm. 17th century	Persian
75.	R.14230/S.6	A lady 33.6 cm. × 21.9 cm. 17th century	Persian
76.	R.	A Persian Youth 34.5 cm. × 24.5 cm. 17th century	Persian
77.	R.455/34	Scene of boar-hunting 17.5 cm. × 11.2 cm. 17th century	Persian

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Sl. No.	Acc No.	Description and size	School
1.	R. 15028	Md. Shah on horseback 30.5 cm. × 34.5 cm. 18th century	Mughal
2.	R.385/S.428	A prince with a Jahangiri turban 31.2 cm. × 23.3 cm. 18th century	Mughal
3.	R.372/S.434	A nobleman 32.2 cm. × 25.4 cm. 18th century	Mughal
4.	R.421/S.590	A group of yogis 28 cm. × 24.2 cm. 18th century	Mughal
5.	R.B-3	The Emperor Md. Shah 33.5 cm. × 23 cm. 18th century	Mughal
6.	G. 19	Amir Taimur (?) 37.3 cm. × 26.5 cm. 18th century	Mughal
7.	R.D.-7	Noor Jahan with a wine-cup 36.5 cm. × 22.5 cm. 18th century	Mughal
8.	R.75	A gilt tooled book cover 30.2 cm. × 18.4 cm. 18th century	Mughal
9.	R.B.4	The Emperor Aurangzeb 33.5 cm. × 23 cm. 18th century	Mughal
10.	R.D.-2	Persian poems on both sides 38 cm. × 22.8 cm. 18th century	Mughal
11.	R.B.-9	Line drawing of a youth 33.5 cm. × 22.7 cm. 18th century	Mughal
12.	R.B.-7	Portrait of a nobleman 33.4 cm. × 23 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
13.	R.B.-1	A seated nobleman 33.5 cm. × 22.5 cm. 18th century	Mughal
14.	R.B.-5	A nobleman 33.3 cm. × 22.5 cm. 18th century	Mughal
15.	R.B.-2	A portrait with a halo 33.7 cm. × 22.4 cm. 18th century	Mughal
16.	R.D.-3	Persian poems on both sides 38 cm. × 23.5 cm. 18th century	Mughal
17.	R.533	Persian poems on both sides 38 cm. × 23.5 cm. 18th century	Mughal
18.	R.B-1	A small Koran 9.5 cm. × 6 cm. 18th century	Mughal
19.	R.B.-10	The Emperor Aurangzeb 33.5 cm. × 23 cm. 18th century	Mughal
20.	R.D.-1	Akbar in prayer 37.5 cm. × 23 cm. 17th century	Mughal
21.	R.14383	Babur with Humayun 27.2 cm. × 18.1 cm. 17th century	Mughal
22.	R.12992	An old nobleman 36 cm. × 23.5 cm. *c.* 1660-80 A.D.	Mughal
23.	R.B.-8	A Mughal prince 34 cm. × 24.2 cm. Late 18th century	Mughal
24.	R.625	A lady with two attendants 45.8 cm. × 32.5 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
25.	R.29	A prince on horseback with attendants before a fort (unfinished) 43 cm. × 29.7 cm. 18th century	Mughal
26.	R.B.-6	Bust portrait of a nobleman 33.5 cm. × 23.3 cm. 18th century	Mughal
27.	R.G.-32	Crane by Ustad Mansur 38 cm. × 24 cm. 17th century	Mughal
28.	R.B.-11	Jahangir with bow and arrow 33.5 cm. × 23 cm. *c.* 1610 A.D.	Mughal
29.	R.643	A leaf from Koran 40.5 cm. × 25.4 cm. 18th century	Mughal
30.	R.298	Persian poem 33.5 cm. × 22.5 cm. 18th century	Mughal
31.	R.545	Persian poem 33.5 cm. × 22.5 cm. 18th century	Mughal
32.	R.535	Persian poem 40.2 cm. × 26.3 cm. 18th century	Mughal
33.	R.536	Persian poem 40 cm. × 26 cm. 18th century	Mughal
34.	R.13280	Persian poem 26 cm. × 16.7 cm. 18th century	Mughal
35.	R.14380	A faqir with a lamb and a bird 26.2 cm. × 19.3 cm. Late 16th century	Mughal
36.	R.14983/.S.883	A charba showing a faqir with animals 25 cm. × 18 cm. 18th century	Mughal

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Sl. No.	Acc No.	Description and size	School
37.	R.599	Persian poem 39.2 cm. × 24.6 cm. 18th century	Mughal
38.	R.B.-10	A bust profile of Jahangir 33.3 cm. × 22.8 cm. *c.* 1620 A.D.	Mughal
39.	R.28	A nobleman—bust in profile 43.2 cm. × 31.5 cm. *c.* 1700 A.D.	Mughal
40.	R.476/S.139	Ceremony regarding a prince 45 cm. × 30.5 cm. 17th century	Mughal
41.	R.626/S.156	Amorous scene 39.2 cm. × 28.7 cm. 18th century	Mughal
42.	R.G-9/S.135	Akbar watching stag-fight in the court 38 cm. × 28 cm. 17th century	Mughal
43.	R.R.342/S.136	Akbar receiving Raja Todar Mal in the court 38 cm. × 28 cm. 18th century	Mughal
44.	R.14940/S.916	Two princesses being entertained with music 30.7 cm. × 23 cm. *c.* 1750 A.D.	Mughal
45.	R.282/S.154	Amorous scene 30.9 cm. × 22.9 cm. 18th century	Mughal
46.	R.388/S.153	Sages and musicians 30.5 cm. × 22.9 cm. 17th century	Mughal
47.	R.14257/S.149	A nayika 33 cm. × 24 cm. 18th century	Mughal
48.	R.14961/S.937	An elephant 30.6 cm. × 23 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
49.	R.14960/S.936	A girl with flowers 40 cm. × 28.8 cm. 18th century	Mughal
50.	R.14250/S.150	A lady 30.9 cm. × 22.2 cm. 18th century	Mughal
51.	R.208/S.155	Camel and camel-driver 30.8 cm. × 20.5 cm. 18th century	Mughal
52.	R.14943/S.919	A hermit with disciples (line-drawing) 30.5 cm. × 23 cm. 17th century	Mughal
53.	R.D.-20/S.111	The Emperor Aurangzeb 26.4 cm. × 22 cm. *c.* 1690-1700 A.D.	Mughal
54.	R.289/S.98	The Emperor Akbar 27.7 cm. × 19 cm. *c.* 1650 A.D.	Mughal
55.	R.541/S.94	Jahangir and Akbar 29.7 cm. × 19.9 cm. 17th century	Mughal
56.	R.607/S.134	Two female dancers 45 cm. × 32 cm. 18th century	Mughal
57.	R.375/S.93	A king seated on throne 37.2 cm. × 28 cm. 17th century	Mughal
58.	R.199/S.158	Elephant-fight 35.4 cm. × 25.8 cm. Late 18th century	Mughal
59.	R.14393/S.137	Jahangir with his courtiers (line-drawing) 44.5 cm. × 35.7 cm. *c.* 18th century	Mughal
60.	R.314A.G./S.142	Shahjahan witnessing the dervish-dance 54.3 cm. × 39.5 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
61.	R.35/S.178	A nobleman 30.5 cm. × 23 cm. 17th century	Mughal
62.	R.15A.G./S.178	A nobleman 30.6 cm. × 23 cm. Late 17th century	Mughal
63.	R.479/S.167	A nobleman 30.4 cm. × 22.8 cm. 17th century	Mughal
64.	R.64/S.176	Jahangir 29.8 cm. × 22.3 cm. 17th century	Mughal
65.	R.188/S.161	Jahangir hunting 42 cm. × 32 cm. 17th century	Mughal
66.	R.13437/S.132	Prince with hawk 40 cm. × 28.5 cm. 17th century	Mughal
67.	R.13288/S.109	A king with his son 44.9 cm. × 31.5 cm. 18th century	Mughal
68.	R.192/S.128	Mughal prince 36.3 cm. × 23.5 cm. 18th century	Mughal
69.	R.281/S.159	Jahangir executing a rebel under an elephant 33.9 cm. × 24 cm. 17th century	Mughal
70.	R.14317/S.194	Portrait of a young man (damaged) 30.8 cm. × 22.5 cm. 17th century	Mughal
71.	R.14275/S.187	The Emperor Akbar 39.7 cm. × 28.5 cm. 17th century	Mughal
72.	R.14195/S.174	A nobleman 31 cm. × 23.2 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
73.	R.14142/S.180	A corpulent nobleman 34.7 cm. × 22.5 cm. 17th century	Mughal
74.	R.580/S.166	Portrait of a man 43.5 cm. × 25.5 cm. 17th century	Mughal
75.	R.363/S.189	Portrait of a nobleman 37 cm. × 27.5 cm. 17th century	Mughal
76.	R.16/S.196	Portrait of a nobleman 40.5 cm. × 26 cm. 18th century	Mughal
77.	R.579/S.170	Portrait of a nobleman 43.3 cm. × 25 cm. 17th century	Mughal
78.	R.362/S.199	Bust Portrait of a Mughal king 43 cm. × 25.9 cm. 17th century	Mughal
79.	R.179/S.198	A Mughal king with attendants 39 cm. × 30 cm. 18th century	Mughal
80.	R.13/S.188	Portrait of a nobleman 38.5 cm. × 27.7 cm. 18th century	Mughal
81.	R.211/S.182	A warrior with bow and arrow 35.8 cm. × 27.7 cm. 17th century	Mughal
82.	R.543/S.168	Portrait of a nobleman 43.5 cm. × 26 cm. 17th century	Mughal
83.	R.635/S.185	Portrait of a nobleman 38.2 cm. × 27.2 cm. 17th century	Mughal
84.	R.195/S.183	Portrait of an old nobleman 41.5 cm. × 21.3 cm. 18th century	Mughal

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Sl. No.	Acc No.	Description and size	School
85.	R.13344/S.192	Portrait of a nobleman 40.3 cm. × 30 cm. 17th century	Mughal
86.	R.187/S.165	The Emperor Aurangzeb 39.4 cm. × 30 cm. 17th century	Mughal
87.	R.637/S.179	Portrait of a nobleman 38.9 cm. × 27.3 cm. 18th century	Mughal
88.	R.149/S.186	A saluting man 37.8 cm. × 25 cm. 17th century	Mughal
89.	R.538/S.193	The Emperor Jahangir 40.5 cm. × 26.5 cm. 17th century	Mughal
90.	R.14209/S.177	A nobleman 44.7 cm. × 30.1 cm. 17th century	Mughal
91.	R.178/S.184	A saint holding a holy book 37.5 cm. × 28 cm. 17th century	Mughal
92.	R.17/S.190	A nobleman holding a bow 40.5 cm. × 27.4 cm. Late 17th century	Mughal
93.	R.357/S.181	A nobleman 30.8 cm. × 23 cm. 17th century	Mughal
94.	R.14045/S.195	A Mughal prince 30.7 cm. × 22.2 cm. *c.* 1660-70 A.D.	Mughal
95.	R.346/S.191	Portrait of a Mughal prince 30.8 cm. × 23.2 cm. 17th century	Mughal
96.	R.197/S.197	Portrait of a Persian king holding a gun 30.6 cm. × 23 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
97.	R.14194/S.172	Portrait of a nobleman 30.3 cm. × 23 cm. 17th century	Mughal
98.	R.207/S.169	Portrait of a nobleman 30.7 cm. × 23 cm. 18th century	Mughal
99.	R.294/S.234	Portrait of a begum 26.6 cm. × 17 cm. *c.* 1630-40 A.D.	Mughal
100.	R.348/S.235	A nobleman with a hawk 25 cm. × 20.5 cm. 17th century	Mughal
101.	R.14224	Portrait of a holyman 28.8 cm. × 19.5 cm. Late 17th century	Mughal
102.	R.14224/S.220	Portrait of a seated man with floral offerings 29 cm. × 19 cm. Late 17th century	Mughal
103.	R.27/203	Holymen in conference 40.5 cm. × 28.3 cm. Late 17th century	Mughal
104.	R.87/S.201	Holymen before a tomb 35.7 cm. × 25.7 cm. Late 17th century	Mughal
105.	R.14222/S.218	A seated youngman 25.5 cm. × 19 cm. Late 17th century	Mughal
106.	R.W.N.214	A lady smoking hookah 33.5 cm. × 24.7 cm. Late 17th century	Mughal
107.	R.384/S.212	A pir 26.8 cm. × 25 cm. Late 18th century	Mughal
108.	R.14911/S.901	Portrait of a nobleman 16.5 cm. × 11 cm. Late 18th century	Mughal

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Sl. No.	Acc No.	Description and size	School
109.	R.13277/S.226	A nobleman smoking hookah 34.3 cm. × 25.5 cm. Late 18th century	Mughal
110.	R.36/S.213	A saint 30 cm. × 22.7 cm. Late 18th century	Mughal
111.	R.13439/S.233	A noble lady 24.5 cm. × 16.5 cm. Late 18th century	Mughal
112.	R.168/S.228	Md. Shah on a chair-throne 34 cm. × 25.5 cm. 18th century	Mughal
113.	R.54/S.204	A begum 35.5 cm. × 25.6 cm. Late 18th century	Mughal
114.	R.34/S.225	A nobleman 24.5 cm. × 16.5 cm. Late 17th century	Mughal
115.	R.181/S.229	A nayika with a lamp 34 cm. × 25.5 cm. Late 17th century	Mughal
116.	R.14120/S.224	A saint 18 cm. × 14.8 cm. 18th century	Mughal
117.	R.347/S.231	A lady 33 cm. × 25.3 cm. Second half of 18th century	Mughal
118.	R.184/SD.211	Bust portrait of a lady with a wine-cup 33.9 cm. × 25.5 cm. Late 18th century	Mughal
119.	R.283/S.217	Two young men – face to face 30.2 cm. × 25.5 cm. Late 18th century	Mughal
120.	R.356/S.205	An old man praying 32.5 cm. × 22.9 cm. Late 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
121.	R.38/S.215	Sketch profile of a man 30.5 cm. × 22.9 cm. 17th century	Mughal
122.	R.520/S.7	Faizi, poet laureate of Akbar 26.3 cm. × 15.2 cm. *c.* 1640-50 A.D.	Mughal
123.	R.3/S.28	A scene of ambush 40.5 cm. × 24.2 cm. 16th century	Mughal
124.	R.14962/S.938	Humayun on throne with young Akbar in front of him 36.9 cm. × 27.5 cm. *c.* late 16th century	Mughal
125.	R.G.311/S.39	A young man talking to a messenger 19.3 cm. × 14.3 cm. 17th century	Mughal
126.	R.338/S.29	A man being nailed and executed lying on the ground 38 cm. × 29.3 cm. 17th century	Mughal
127.	R.588/S.20	A young prince going out of palace 35.7 cm. × 25.5 cm. *c.* 1590 A.D.	Mughal
128.	R.8A.A.G./S.18	A palace and a scene of fight below 33.3 cm. × 25.3 cm. *c.* 1590 A.D.	Mughal
129.	R.46A/S.51	A prince with ladies 33.4 cm. × 22.3 cm. Early 18th century	Mughal
130.	R.302/S.58	A man talking to a youth 30.3 cm. × 23 cm. 18th century	Mughal
131.	R.361/S.83	A man on a giant fish 30.6 cm. × 23 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
132.	R.196/S.66	Shah Jahan killing a lion 30.5 cm. × 23.2 cm. 17th century	Mughal
133.	R.14205/S.69	Bust of a western lady 30.6 cm. × 23.2 cm. *c.* 1620 A.D.	Mughal
134.	R.371/S.53	A youth with a lamp 30.7 cm. × 23 cm. 18th century	Mughal
135.	R.14231/S.68	A lady with retinue worshipping Shiva-lingam 29 cm. × 21.2 cm. 18th century	Mughal
136.	R.655/S.63	A lady with a wine-cup and Surahi 30.7 cm. × 21.3 cm. 18th century	Mughal
137.	R.41/S.86	A scene of conviviality 30.8 cm. × 23.3 cm. Early 17th century	Mughal
138.	R.13434/S.80	A comical figure on an emaciated horse 29.7 cm. × 23.2 cm. 17th century	Mughal
139.	R.358/S.82	A comical figure on an emaciated horse 30.5 cm. × 23 cm. 17th century	Mughal
140.	R.174/S.61	Ladies playing chaupar by lamplight 39.5 cm. × 31.1 cm. *c.* 1760 A.D.	Mughal
141.	R.387/S.84	Young Akbar receiving the news of his father's fatal fall 30.2 cm. × 23 cm. 18th century	Mughal
142.	R.14223/S.59	Holymen in a discussion 28.3 cm. × 19.2 cm. *c.* 1650 A.D.	Mughal
143.	R.14274/S.52	A warrior trying to kill another 40.5 cm. × 30 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
144.	R.194/S.65	A scene of a hermitage 41 cm. × 29 cm. *c.* 1750 A.D.	Mughal
145.	R.280/S.75	A yogi and his chela 34.5 cm. × 24.2 cm. Early 17th century	Mughal
146.	R.381/S.56	Sikandar Shah witnessing mirror making 35.5 cm. × 25.5 cm. 17th century	Mughal
147.	R.12994/S.71	A saint with a devotee 41.4 cm. × 30 cm. Late 18th century	Mughal
148.	R.189/S.67	A yogini with two others worshipping the Shiva-lingam at night 41.6 cm. × 31.5 cm. 18th century	Mughal
149.	R.42/S.92	A nobleman 25.7 cm. × 17 cm. 17th century	Mughal
150.	R.56/S.95	Jahangir drinking wine (damaged) 29 cm. × 22.7 cm. Late 17th century	Mughal
151.	R.14219/S.110	A young prince holding a flower and a sword. At the reverse two lay figures with Persian inscription 28.9 cm. × 19.5 cm. 17th century	Mughal
152.	R.40/S.112	A prince 25.7 cm. × 17 cm. 18th century	Mughal
153.	R.14221/S.133	A youth with a hawk 28.5 cm. × 19.5 cm. 17th century	Mughal
154.	R.G.8(b)/S.126	A man on an elephant 36 cm. × 27 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
155.	R.14890/S.880	Bahadur Shah and Raja Raj Singh of Bikaner (line-drawing) 14.5 cm. × 6.8 cm. 19th century	Mughal
156.	R.14899/S.889	Ink-sketch of a man—reverse : drawing of cows 14.5 cm. × 6.8 cm. Late 17th century	Mughal
157.	R.590/S.130	A Mughal prince 27.7 cm. × 17.5 cm. Later half of 17th century	Mughal
158.	R.14392/S.103	A king on horseback 29.6 cm. × 23 cm. 18th century	Mughal
159.	R.221/S.129	Portrait of a Mughal prince 30.6 cm. × 23 cm. copy in 18th century	Mughal
160.	R.14220/S.131	A prince 28 cm. × 19.6 cm. *c.* 1660 A.D.	Mughal
161.	R.180/S.124	Portrait of a Mughal prince 30.7 cm. × 23 cm. Late 17th century	Mughal
162.	R.91/S.114	A youth with a book 32 cm. × 19.5 cm. Late 18th century	Mughal
163.	R.14258/S.123	A Mughal prince 37.6 cm. × 24.7 cm. Late 17th century	Mughal
164.	R.157/S.100	Bust of Jahangir 35.5 cm. × 23.3 cm. 18th century	Mughal
165.	R.320/S.107	Shah Jahan holding a hawk 43 cm. × 32 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
166.	R.292/S.117	A Mughal prince 40.2 cm. × 27 cm. Late 17th century	Mughal
167.	R.389/S.96	Akbar 38 cm. × 28.5 cm. *c.* 1790 A.D.	Mughal
168.	R.14376/S.91	A Mughal prince 40 cm. × 28 cm. Early 18th century	Mughal
169.	R.55/S.120	Bust portrait of a prince 27.8 cm. × 20.7 cm. Late 18th century	Mughal
170.	R.14061/S.106	A young prince 29.3 cm. × 21.5 cm. Late 17th century	Mughal
171.	R.546/S.99	Ink-portraits of Akbar, Jahangir and Shah Jahan with their premier nobles 33.4 cm. × 22.5 cm. 17th century	Mughal
172.	R.13438/S.115	A scene of Holi festival 38 cm. × 28.7 cm. 17th century	Mughal
173.	R.480/S.108	Shah Jahan and Jahangir with nobles 27.7 cm. × 22.6 cm. 17th century	Mughal
174.	R.23/S.116	The Emperor Aurangzeb 34 cm. × 23 cm. Late 17th century	Mughal
175.	R.656/S.101	A nobleman 38 cm. × 26.2 cm. First half of 18th century	Mughal
176.	R.152/S.113	A king in his harem enjoying Holi festival 33.5 cm. × 24.5 cm. 18th century	Mughal
177.	R.22/S.118	The Emperor Aurangzeb 39 cm. × 30.5 cm. Late 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
178.	R.380/S.127	Aurangzeb 23.3 cm. × 22.8 cm. 18th century	Mughal
179.	R.26/S.148	An old man with a letter 38 cm. × 29.5 cm. 18th century	Mughal
180.	R.13024/S.160	Jahangir hunting 33.2 cm. × 23 cm. 17th century	Mughal
181.	R.33/S.151	Portrait of Sheikh Sa'adi 22.5 cm. × 16.9 cm. *c.* 1640-50 A.D.	Mughal
182.	R.W.N.N.S.II	A tooled book cover	Mughal
183.	R.W.N.	Specimen of Arabic and Persian inscriptions on both sides 18th century	Mughal
184.	R.14885/S.875	Amorous scene (unfinished) 20.5 cm. × 13 cm. 18th century	Mughal
185.	R.14885/S.875	(same number as above) Amorous scene inside a harem 20.3 cm. × 24 cm. 18th century	Mughal
186.	R.14225/S.772	A man with a hawk 28.8 cm. × 19.3 cm. 17th century	Mughal
187.	R.13056/S.801	A man being executed inside a court (line-drawing) 24.7 cm. × 20 cm. Late 18th century	Mughal
188.	R.232/S.853	Dancing clowns (line-drawing) 22 cm. × 13.6 cm. 19th century	Mughal
189.	R.13264/S.852	A courtesan (line-drawing), Reverse : Two men fighting and a tiger killing a deer. A boar is also shown 30.7 cm. × 19.7 cm. 19th century	Mughal

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Sl. No.	Acc No.	Description and size	School
190.	R.14227/S.716	A hawk on a perch 28.6 cm. × 19.2 cm. 18th century	Mughal
191.	R.571/S.708	Aurangzeb and Md. Shah 17 cm. × 8.2 cm. 19th century	Mughal
192.	R.567/S.711	Portraits of Farrukhsiyar and Md. Shah 17 cm. × 7.3 cm. 19th century	Mughal
193.	R.450/S.736	Elephant-fight (ink drawing) 14.2 cm. × 13.2 cm. 19th century	Mughal
194.	R.14906/S.896	Elephant-fight (ink drawing) 17 cm. × 9.3 cm. 19th century	Mughal
195.	R.570/S.712	Babur and Jahangir 18.8 cm. × 8.5 cm. 19th century	Mughal
196.	R.569/S.713	Humayun and Shah Jahan 17.3 cm. × 6.3 cm. 19th century	Mughal
197.	R.14908/S.898	Two camels fighting (charba) 22.3 cm. × 16.3 cm. Early 19th century	Mughal
198.	R.408/S.717	Lions holding their prey and a hedge-hog 26.4 cm. × 18.8 cm. 19th century	Mughal
199.	R.573/S.710	Alamgirsani and Shah Alam 17.6 cm. × 10.8 cm. 19th century	Mughal
200.	R.14888/S.878	Buffalo hunting (charba) 22 cm. × 15 cm. 19th century	Mughal
201.	R.572/S.714	Taimur and Akbar 18.4 cm. × 9.5 cm. 19th century	Mughal

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Sl. No.	Acc No.	Description and size	School
202.	R.442/S.730	A camel 14.3 cm. × 11 cm. 19th century	Mughal
203.	R.446/S.722	Two butting rams (line-drawing) 11.2 cm. × 9 cm. 19th century	Mughal
204.	R.447/S.720	Two fighting dragons 13.3 cm. × 7.4 cm. 19th century	Mughal
205.	R.287/S.253	A Mughal prince with his nobles 48 cm. × 39.5 cm. Late 17th century	Mughal
206.	R.0-9(D.-9?)/S.248	A nobleman smoking hookah 34 cm. × 26 cm. 18th century	Mughal
207.	R.200/S.237	A congregation of saints 39.2 cm. × 26.5 cm. 18th century	Mughal
208.	R.14042/S.261	A Mughal king 16.8 cm. × 12 cm. 19th century	Mughal
209.	542/S.245	Two mullahs 20.5 cm. × 20.2 cm. Early 19th century	Mughal
210.	R.13285/S.247	A nobleman with a female singer 35.4 cm. × 26.7 cm. 18th century	Mughal
211.	R.155/S.257	Two faqirs under a tree 33.6 cm. × 25 cm. 18th century	Mughal
212.	R.D.-10/S.250	A nobleman 34.9 cm. × 24.9 cm. 18th century	Mughal
213.	R.173/S.258	A nobleman in the hut of a saint 37.5 cm. × 26.8 cm. Late 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
214.	R.14161/S.254	A Mughal king proceeding in a palanquin 30.5 cm. × 26.6 cm. 18th century	Mughal
215.	R.296/S.244	A dallying prince in the harem 31.6 cm. × 24 cm. Late 18th century	Mughal
216.	R.61/S.243	Portrait of a man with a book 26.2 cm. × 20.2 cm. 18th century	Mughal
217.	R.295/S.242	A princess enjoying musical performance 35.2 cm. × 26.5 cm. Early 18th century	Mughal
218.	R.279/S.269	A lady smoking hookah 32.8 cm. × 25 cm. Early 19th century	Mughal
219.	R.603/S.270	A mullah offering prayer 32.8 cm. × 25 cm. 18th century	Mughal
220.	R.24/S.274	A seated nobleman in profile 34.4 cm. × 22.3 cm. 18th century	Mughal
221.	R.65/S.272	A mullah seated in profile 27 cm. × 23.3 cm. 18th century	Mughal
222.	R.62/S.276	A nobleman seated in profile 29.7 cm. × 22.6 cm. 18th century	Mughal
223.	R.89/S.277	A nobleman smoking hookah 27 cm. × 21 cm. 18th century	Mughal
224.	R.D.-5/S.283	A man seated in profile 27 cm. × 21 cm. 18th century	Mughal
225.	R.37/S.286	A seated nobleman in profile 22.5 cm. × 17 cm. 18th century	Mughal

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Sl. No.	Acc No.	Description and size	School
226.	R.21/S.284	A young prince looking at the portrait of a lady 35.2 cm. × 24 cm. 18th century	Mughal
227.	R.-/S.246	A soldier stabbing another (damaged) 28.5 cm. × 21.8 cm. 18th century	Mughal
228.	R.483/S.236	A prince drinking water at a well 40.2 cm. × 29.7 cm. Late 17th century	Mughal
229.	R.60/S.268	A saint with a disciple 28.8 cm. × 22.2 cm. Late 18th century	Mughal
230.	R.13292/S.314	Aurangzab going by boat Early 18th century	Mughal
231.	R.14258/S.123	Portrait of a king 37.5 cm. × 24.5 cm. Early 18th century	Mughal
232.	R.D.-4/S.D.357	A nobleman on horseback holding a falcon (damaged) 38 cm. × 26.2 cm. *c.* 1750-1775 A.D.	Mughal
233.	R.14/S.359	A nobleman with spear on horseback 36.5 cm. × 26.5 cm. 18th century	Mughal
234.	R.284/S.350	A lady enjoying music in harem 35.7 cm. × 27.7 cm. 18th century	Mughal
235.	R.214/S.348	An armed Mughal nobleman seated and smoking hookah 42 cm. × 32.7 cm. 18th century	Mughal
236.	R.D-6/S.366	A nobleman on a blue horse 18th century	Mughal
237.	R.321/S.355	A Mughal prince with spear on horseback 38 cm. × 27.5 cm. 18th century	Mughal

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Sl. No.	Acc No.	Description and size	School
238.	R.66/S.388	A lady standing in profile 39.2 cm. × 29 cm. Late 18th century	Mughal
239.	R.477/S.369	A nobleman with a saint 41.2 cm. × 29.2 cm. 18th century	Mughal
240.	R.13278/S.399	A nobleman on horseback smoking hookah with his retainers 32.8 cm. × 27 cm. 18th century	Mughal
241.	R.10606/S.65	Hanumana setting fire to Lamka—a copy of Mughal painting done in Jaypore 40.5 cm. × 29.7 cm. 18th century	Mughal
242.	R.13167	A seated nobleman (line-drawing) 15 cm. × 10.3 cm. Late 18th century	Mughal
243.	R.13122	A seated man (Prime coated line-drawing) 1.8 cm. × 8.7 cm. Late 18th century	Mughal
244.	R.13142	Portrait of Noor Jahan begum 19th century	Mughal
245.	R.G.427/S.D.-	A Mughal king playing Holi in his harem (charba). (damaged) 18 cm. × 8.7 cm. 18th century	Mughal
246.	R.13433/S.62	Noa's ark 24.6 cm. × 22.8 cm. 18th century	Mughal
247.	R.14997	A scene inside a hermitage 38.5 cm. × 30.2 cm. 18th century	Mughal
248.	R.15023	Scene of the murder of Salar Jung inside the diwan-i-aam 53 cm. × 23 cm. Late 18th century	Mughal

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Sl. No.	Acc No.	Description and size	School
249.	R.14438	Akbar standing in profile (line-drawing) 23 cm. × 15 cm. 18th century Nahar collection	Mughal
250.	R.14444	Standing profile of a begum (line-drawing) 24.5 cm. × 14.5 cm. 18th century Nahar collection	Mughal
251.	R.14453	A faqir standing in three quarter profile 35.3 cm. × 22.8 cm. 18th century Nahar collection	Mughal
252.	R.14440	A turbaned begum in her harem 21 cm. × 15.5 cm. 18th century Nahar collection	Mughal
253.	R.14225	An amir standing in profile (line-drawing) 18.5 cm. × 9.6 cm. Nahar collection	Mughal
254.	R.14410	Seated profile of a nobleman 16 cm. × 12.2 cm. 18th century Nahar collection	Mughal
255.	R.14443	Standing profile of a begum 23.5 cm. × 16.5 cm. Late 17th century Nahar collection	Mughal
256.	R.14468	Standing profile of a Mughal prince 2.1 cm. × 12.2 cm. 17th century Nahar collection	Mughal
257.	R.14441	Standing profile of Aurangzeb 18.7 cm. × 11.6 cm. 18/19th century Nahar collection	Mughal

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Sl. No.	Acc No.	Description and size	School
258.	R.14517	Outline portrait of a nobleman 24 cm. × 16.5 cm. 17th century	Mughal
259.	R.14422	A child with mother and others (line-drawing) Christian theme 28 cm. × 2.5 cm. 18/19th century Nahar collection	Mughal
260.	R.14467	Profile of a prince 29.2 cm. × 19.3 cm. 17th century Nahar collection	Mughal
261.	R.14204	Standing profile of a nobleman 30 cm. × 24.5 cm. 17th century	Mughal
262.	R.14496	Profile of a woman (line-drawing) 36.8 cm. × 24.5 cm. 17/18th century Nahar collection	Mughal
263.	R.14431	Standing profile of a nobleman 26 cm. × 15.4 cm. 17th century Nahar collection	Mughal
264.	R.14427	Standing profile of a nobleman 28 cm. × 19 cm. Late 17th century Nahar collection	Mughal
265.	R.14419	Bust portrait of an amir 24.5 cm. × 19 cm. 18/19th century Nahar collection	Mughal
266.	R.14466	Standing profile of a prince 28.6 cm. × 19.5 cm. 17th century Nahar collection	Mughal

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Sl. No.	Acc No.	Description and size	School
267.	R.14505	Bust profile of a sultan 21.2 cm. × 16.6 cm. Nahar collection	Mughal
268.	R.14507	Small bust of Jahangir 23.6 cm. × 19.5 cm. 18th century Nahar collection	Mughal
269.	R.14465	Akbar's wife 23.2 cm. × 17.3 cm. 18th century Nahar collection	Mughal
270.	R.14436	Profile of a corpulent nobleman 24.2 cm. × 15.3 cm. 17th century Nahar collection	Mughal
271.	R.14508	Bust profile of a nobleman 24.2 cm. × 15.3 cm. 18th century Nahar collection	Mughal
272.	R.14523	A lady under a tree (line-drawing) 29 cm. × 20.2 cm. 18th century Nahar collection	Mughal
273.	R.14439	Standing profile of a nobleman 28 cm. × 21 cm. 17th century Nahar collection	Mughal
274.	R.14463	Bust of a lady 20.6 cm. × 16.5 cm. 18th century Nahar collection	Mughal
275.	R.14471	Scene of hunting 21.6 cm. × 15.7 cm. 18th century Nahar collection	Mughal

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Sl. No.	Acc No.	Description and size	School
276.	R.14511	A Mughal prince 23.5 cm. × 13.5 cm. 18th century Nahar collection	Mughal
277.	R.14518	A prince with attendants before a saint 32.2 cm. × 27 cm. Late copy Nahar collection	Mughal
278.	R.14442	Faizi, poet laureate of Akbar 26.2 cm. × 15.7 cm. 19th century copy by Iswari Prosad Varma Nahar collection	Mughal
279.	R.14464	Two dancers 24 cm. × 22.6 cm. 18th century Nahar collection	Mughal
280.	R.14497	A foot soldier and a trooper fighting. A man lying dead on the ground 28.6 cm. × 21 cm. 18th century Nahar collection	Mughal
281.	R.14506	Seated profile of a nobleman 24.8 cm. × 18.8 cm. 18th century Nahar collection	Mughal
282.	R.14424	Hazrat Muhammad ascending the heaven on Buraq 29.2 cm. × 21.7 cm. 18/19th century Nahar collection	Mughal
283.	R.14412	Profile of a standing nobleman 37.3 cm. × 25.2 cm. 18th century Nahar collection	Mughal
284.	R.14510	Small bust profile of Jahangir 16.6 cm. × 11.4 cm. 18th century Nahar collection	Mughal

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Sl. No.	Acc No.	Description and size	School
285.	R.14426	Standing profile of a nobleman 31.3 cm. × 21 cm. 18th century Nahar collection	Mughal
286.	R.14509	Small bust profile of Akbar 18.5 cm. × 15 cm. (damaged) 18th century Nahar collection	Mughal
287.	R.14520	Aurangzeb on throne reading Koran with two attendants 43.8 cm. × 35 cm. 19th century Nahar collection	Mughal
288.	R.14469	Portrait of a haloek prince 43.3 cm. × 25 cm. 17th century Nahar collection	Mughal
289.	R.14430	Portrait of a cook (much blurred) 33.4 cm. × 25.2 cm. 18th century Nahar collection	Mughal
290.	R.644	A scene from Razm Namah showing a camel. Display 49.2 cm. × 30.4 cm.	Mughal
291.	R.307	Emaciated Majnun with horse. Display 35.8 cm. × 26.8 cm.	Mughal
292.	R.290	A scene of an execution. Display 35.1 cm. × 25.3 cm.	Mughal
293.	R.225	Jahangir and a poet. Display 37.6 cm. × 28 cm.	Mughal
294.	R.316	Jahangir hunting lion. Display 47.1 cm. × 31.6 cm. 17th century	Mughal
295.	R.14173	The Madonna. Display 28.1 cm. × 18.5 cm. 18th century	Mughal

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Sl. No.	Acc No.	Description and size	School
296.	R.201	Masons at work. Display 28.4 cm. × 20.8 cm. 17th century	Mughal
297.	R.30	Portrait of Surajmal. Display 37.5 cm. × 25.4 cm. 17th century	Mughal
298.	R.13031	Holymen in conference. Display 34.2 cm. × 23.8 cm. 17th century	Mughal
299.	R.14174	Jahangir and a fairy. Display 44.5 cm. × 31.8 cm. 17th century	Mughal
300.	R.355	Dara Shikoh on horseback. Display 40.6 cm. × 29.9 cm. 17th century	Mughal
301.	R.634	The Emperor Aurangzeb. Display 39.2 cm. × 29.8 cm. 17th century	Mughal
302.	R.198	An English lady. Display 41 cm. × 29 cm. 18th century	Mughal
303.	R.8	Farrukhsiyar. Display 48 cm. × 31 cm. 18th century	Mughal
304.	286	Md. Shah practising archery. Display 40.2 cm. × 30 cm. 18th century	Mughal
305.	R.154	Bazbahadur and Rupmati. Display 39.6 cm. × 28.4 cm. 18th century	Mughal
306.	R.14591	Shahnama of Firdausi (Manuscript). Display 18th century	Mughal
307.	R.13453	Nizami (Manuscript). Display 18th century	Mughal
308.	R.14425	An ameer 18.5 cm. × 10.5 cm. 18th century Nahar collection	Mughal

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Sl. No.	Acc No.	Description and size	School
309.	R.14410	Portrait of a seated ameer 17 cm. × 12.7 cm. 18th century Nahar collection	Mughal
310.	R.14443	Portrait of a begum with royal seal 24.5 cm. × 16 cm. 17th century Nahar collection	Mughal
311.	R.14468	A prince in profile 22 cm. × 13 cm. 18th century Nahar collection	Mughal
312.	R.14437	Jahangir with his courtiers (line-drawing) 25 cm. × 18.5 cm. 17th century	Mughal
313.	R.13029	Jahangir in the midst of hunting. Display 38.2 cm. × 22.6 cm. 17th century	Mughal
314.	R.381/56	Making of mirror before a king. Display 35.4 cm. × 25.3 cm. 17th century	Mughal
315.	R.210	Turkey cock 38.7 cm. × 26.2 cm. Display 17th century	Mughal
316.	R.320/107	Shahjahan with baaz. Inscription at the back 43 cm. × 32 cm. 17th century	Mughal
317.	R.31	Crane by Ustad Mansur. Inscription at the back. Display 38 cm. × 25.2 cm. 17th century	Mughal
318.	R.355/361	A Mughal prince on horseback. Display 40.6 cm. × 29.9 cm. 17th century	Mughal
319.	R.13438/115	A scene of Holi. Display 32.8 cm. × 28.7 cm. 18th century	Mughal

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Sl. No.	Acc No.	Description and size	School
320.	R.14440	Young Akbar lolling in harem. Display 19th century Nahar collection	Mughal
321.	R.14999	Noorjahan begum 38.5 cm. × 30.3 cm. 18th century	Mughal
322.	R.13429/S.89	A romantic scene inside a harem (damaged) 35.5 cm. × 25.5 cm. 18th century	Mughal
323.	R.14411	Portrait of a queen 35.5 cm. × 24.5 cm. 19th century	Mughal
324.	R.14204	A nobleman in profile 29.6 cm. × 24.2 cm. 18th century	Mughal
325.	R.14431	A nobleman in profile 26 cm. × 15 cm. 19th century	Mughal
326.	R.14463	Bust of a lady 21 cm. × 16.5 cm. 18th century	Mughal
327.	R.14517	A seated man, frontal 24 cm. × 16.4 cm.	Mughal
328.	R.14515	A youth reading a book 33.3 cm. × 22.7 cm. 18/19th century	Mughal
329.	R.14470	Profile of a Hindu wearing a skullcap. (Unfinished colours) 42.7 cm. × 29 cm. 18/19th century	Mughal
330.	R.288/S.50	A battle-scene 58.5 cm. × 36.7 cm. 17th century	Mughal
331.	R.403/S.97	A prince and princess with the intimates of harem playing Holi (damaged and varnished over) 15 cm. × 13 cm.	Mughal

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Sl. No.	Acc No.	Description and size	School
332.	R.394/S.85	An elaborate shikar-scene 30.5 cm. × 22.8 cm. Late 17th century	Mughal
333.	R.402/S.87	A faqir with two musicians 25.2 cm. × 23 cm. (damaged) Late 17th century	Mughal
334.	R.317	A nobleman standing in right profile 39.4 cm. × 27.5 cm. 18th century	Mughal
335.	R.291/S.104	Shahjahan seated on the Peacock Throne 37.5 cm. × 27.8 cm. 17th century	Mughal

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Sl. No.	Acc No.	Description and size	School
1.	R.At/86/709(C)	A swooning lady with attendants 25.5 cm. × 25.2 cm. 18th century	Rajasthani
2.	R.At/86/694	Maharaja Ajit Singh 28 cm. × 22.2 cm. 18th century	Rajasthani
3.	R.At/88/851	Ragini Sri—King and queen enjoying music 29.5 cm. × 26 cm. 18th century	Rajasthani
4.	R.At/86/709(B)	MS. folio—a palanquin preceded by a horseman 20.4 cm. × 21.1 cm. 19th century	Rajasthani
5.	R.At/86/709(E)	MS. folio—a snake bitten lady 20.8 cm. × 18.8 cm. 19th century	Rajasthani
6.	R.At/86/709(E)	MS. folio—a woman attending a man lying on bed 25.5 cm. × 21.2 cm. 19th century	Rajasthani
7.	R.At/86/709(D)	MS. folio—a girl and a boy with a teacher 20.4 cm. × 21.9 cm. 19th century	Rajasthani
8.	R.At/80/263(B)	MS. folio—a goddess on a bird 29 cm. × 21 cm. 19th century	Rajasthani
9.	R.At/264(I-J)	A pundit. Reverse : A sage seated on tiger-skin 11.2 cm. × 64 cm. 19th century	Rajasthani
10.	R.At/80/264(L-K)	MS. folio—Portrait of death. Reverse : a lady with child 11.2 cm. × 6.4 cm. 19th century	Rajasthani
11.	R.At/80/264(N-M)	A nobleman with a courtier. Reverse : A rolled letter MS. folio 11 cm. × 6.5 cm. 19th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
12.	R.At/80/264(G-H)	MS. folio—three ladies. Reverse : A lady seated on a terrace 11 cm. × 6.5 cm. 19th century	Rajasthani
13.	R.At/80/264(A-B)	Many faced goddess. Reverse : holy book 11 cm. × 6.5 cm. 19th century	Rajasthani
14.	R.At/80/264(S-T)	A muni. Reverse : A muni 11 cm. × 6.5 cm. MS. folio 19th century	Rajasthani
15.	R.At/81/285	Ragini Manvati—a prince with ladies. Lower register : attendants with horse 28.2 cm. × 21 cm. 18th century	Rajasthani
16.	R.At/80/264(E-F)	MS. folio—two men seated. Reverse : fire 11 cm. × 6.5 cm. 19th century	Rajasthani
17.	R.At/66/3	Raga Dipak—elephant-rider in full moon night 26 cm. × 16 cm. 18th century	Rajasthani
18.	R.At/80/264(C-D)	MS. folio. Ladies praying in water. Reverse : a lady seated on a terrace. 11 cm. × 6.5 cm. 19th century	Rajasthani
19.	R.At/80/264(Q-R)	MS. folio. An armed man. Reverse : Krishna 13.2 cm. × 5 cm. 19th century	Rajasthani
20.	R.AT/86/733	Saints in conference 13.2 cm. × 5 cm. Late 18th century	Rajasthani
21.	R.At/82/426	Uma with Ganesha 27.5 cm. × 36.6 cm. Late 18th century	Rajasthani
22.	R.At/88/862	A nobleman on horseback 50.5 cm. × 40.5 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
23.	R.At/68/24	MS. folio—two noblemen and a sage 24.5 cm. × 12.3 cm. 18th century	Rajasthani
24.	R.14958/S.934	Two kings 25 cm. × 18 cm. 18th century	Rajasthani
25.	R.14379/S.410	A nobleman 31.5 cm. × 25.2 cm. 18th century	Rajasthani
26.	R.63/S.405	A king 24.7 cm. × 16.8 cm. 18th century	Rajasthani
27.	R.14044/S.433	Portrait of a king 28.5 cm. × 19.5 cm. 18th century	Rajasthani
28.	R.57/S.415	A man telling beads 29.8 cm. × 22.3 cm. 18th century	Rajasthani
29.	R.551/S.424	Two kings 30.8 cm. × 25 cm. 18th century	Rajasthani
30.	R.14315/S.416	A young prince 17.5 cm. × 13 cm. 18th century	Rajasthani
31.	R.544/S.403	Portrait of a king 27.7 cm. × 19.5 cm. 18th century	Rajasthani
32.	R.367/S.420	A nobleman 33.5 cm. × 25 cm. 18th century	Rajasthani
33.	R.F.2/S.436	Holi festival. Persian inscription at the back 30 cm. × 20 cm. 18th century	Rajasthani
34.	R.F.3/S.435	Ladies on a terrace 29.7 cm. × 19.3 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
35.	R.555/S.412	A nobleman 29.4 cm. × 23.2 cm. 18th century	Rajasthani
36.	R.14378/S.408	A king 35.5 cm. × 25 cm. 18th century	Rajasthani
37.	R.13128/S.653	A captain 18th century	Rajasthani
38.	R.14327/S.480	A nobleman in a hermitage with retinue 52.2 cm. × 44.3 cm. 18th century	Rajasthani
39.	R.E.-8/S.504	Raga Deogandhar—an ascetic seated on tiger-skin with disciple 35 cm. × 24.7 cm. 18th century	Rajasthani
40.	R.135/S.494	Raga Khambaj—Brahma with a female devotee 35.2 cm. × 25.3 cm. 18th century	Rajasthani
41.	R.141/S.500	Todi Ragini—lady playing veena with deer 34.7 cm. × 25 cm. 18th century	Rajasthani
42.	R.E-5/S.502	Ragini Deshash—Acrobats 34.5 cm. × 24.8 cm. 18th century	Rajasthani
43.	R.131/S.490	Raga Lalita. Alienated lovers 35 cm. × 25 cm. 18th century	Rajasthani
44.	R.399/S.511	Ragini Gaudi. Lady with flower stocks and ducks 29.7 cm. × 21.4 cm. 18th century	Rajasthani
45.	R.E-10/S.512	Ashavari Ragini—two snake-charmer women 34.7 cm. × 25 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
46.	R.145/S.508	Ragini Pancham—a lady with two female musicians 35 cm. × 25 cm. (damaged) 18th century	Rajasthani
47.	R.E-7/S.510	Ragini Kanada—Krishna with an elephant with a severed trunk 35 cm. × 24.8 cm. 18th century	Rajasthani
48.	R.146/S.515	Ragini Gujri—a lady playing veena with two attendants 35 cm. × 24.6 cm. 18th century	Rajasthani
49.	R.E-3/S.484	Raga Bhairav—a lady before a Shiva-lingam 34.7 cm. × 25.7 cm. 18th century	Rajasthani
50.	R.E-4/S.506	Raga Dhanasri—a lady with pen and letter with a female attendant 35 cm. × 25 cm. 18th century	Rajasthani
51.	R.426/S.507	Ragini Vibhasri (?)—Kamadeva holding the floral dart with Rati 29.8 cm. × 21.6 cm. 18th century	Rajasthani
52.	R.E-2/S.514	Bangali Ragini—a female devotee with a tiger 35 cm. × 25 cm. 18th century	Rajasthani
53.	R.143/S.516	Gaudmalhar Ragini—a lady playing veena with a female attendant 34.7 cm. × 25.4 cm. 18th century	Rajasthani
54.	R.397/S.509	Raga Hindol—Krishna on a swing with female musicians 30 cm. × 21.2 cm. 18th century	Rajasthani
55.	R.137/S.496	Raga Ramkeli—the heroine turning her face away from the porstrated lover 35 cm. × 25 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
56.	R.E-9/S.482	Raga Bhairon—Shiva in the company of female musicians 35 cm. × 25 cm. 18th century	Rajasthani
57.	R.129/S.488	Raga Patmanjari—a lady with a maid holding a parrot 35.2 cm. × 25.3 cm. 18th century	Rajasthani
58.	R.133/S.492	Raga Gaudi—a girl culling flowers 34.8 cm. × 25.2 cm. 18th century	Rajasthani
59.	R.127/S.486	Raga Malasri—a lady with her female companion. Both holding lotuses 35 cm. × 25 cm. 18th century	Rajasthani
60.	R.14941/S.917	Ragini Deogandhar—female musicians playing music before an ascetic 39 cm. × 25.2 cm. 18th century	Rajasthani
61.	R.14390/S.477	Krishna appearing before a female devotee 26 cm. × 21 cm. Early 19th century	Rajasthani
62.	R.147/S.513	Ragini Kakubha—a lady with peacocks 35.2 cm. × 25 cm. 18th century	Rajasthani
63.	R.84/S.469	A lady listening to a female musician playing veena. Her aged chaperon is seated by her side 29 cm. × 26.8 cm. 18th century	Rajasthani
64.	R.349/S.481	A lady playing veena before animals and birds 34.6 cm. × 24.9 cm. 18th century	Rajasthani
65.	R.E-6/S.517	Svetamalhar Ragini—a girl playing veena before a female ascetic 35.3 cm. × 24.8 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
66.	R.139/S.498	Ragini Gunkeli—a girl offering flower to her mistress 35 cm. × 25.3 cm. 18th century	Rajasthani
67.	R.14953/S.929	A hero trying to please his lady 23 cm. × 18.2 cm. 18th century	Rajasthani
68.	R.14388/S.538	A lady smearing lac-dye on her foot 24.5 cm. × 18.3 cm. 18th century	Rajasthani
69.	R.557/S.532	A nobleman and hermits 32.3 cm. × 24.5 cm. 18th century	Rajasthani
70.	R.111/S.543	Dhanasree Ragini—a lady with attendants 34.6 cm. × 25.4 cm. 18th century	Rajasthani
71.	R.128/S.540	Ragini Sarang—a lady playing veena 33.9 cm. × 25.4 cm. 18th century	Rajasthani
72.	R.98/553	A Ragini painting showing a hero and a heroine 34 cm. × 27 cm. 18th century	Rajasthani
73.	R.13/S.558	Kamod and Meghamalhar Ragini A lady being dressed up 34.2 cm. × 27.2 cm. 18th century	Rajasthani
74.	R.186/S.557	A lady playing veena, another smoking hookah 35.7 cm. × 25.7 cm. 18th century	Rajasthani
75.	R.104/S.520	Ramkeli Ragini—a lady being attended by maids in waiting 34.2 cm. × 26.9 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
76.	R.136/S.556	Raga Meghamalhar—Krishna with Radha and female musicians 34.2 cm. × 27 cm. 18th century	Rajasthani
77.	R.117/S.551	Raga Dipak—lovers in a palace at night 34.2 cm. × 26.8 cm. 18th century	Rajasthani
78.	R.132/S.533	Kankali Ragini—lady with lotuses Lower register : a boat journey 34 cm. × 26.2 cm. 18th century	Rajasthani
79.	R.176/S.561	A lady placing her hand on the shoulder of another 34 cm. × 25.5 cm. 18th century	Rajasthani
80.	R.138/S.518	Raga Bhairon—Shiva being attended to 34.2 cm. × 27 cm. 18th century	Rajasthani
81.	R.106/S.529	Ragini Lalit—a lady lying on her bed A lover at the door 34.4 cm. × 26.5 cm. 18th century	Rajasthani
82.	R.119/S.519	Raga Hambir—lovers in a palace 34.5 cm. × 25.7 cm. 18th century	Rajasthani
83.	R.96/S.560	Kedara Raga—worship of the idol of Krishna 34.2 cm. × 27 cm. 18th century	Rajasthani
84.	R.123/S.546	Bangal Ragini—a man in spotted dress in front of a yogi 34.5 cm. × 27 cm. 18th century	Rajasthani
85.	R.108/S.523	Raga Malkosh—a prince and a princess in embrace among women 34.3 cm. × 26 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
86.	R.102/S.521	Kanhara Raga—a blue god on horseback A dead elephant lying on the foreground 34.2 cm. × 26.8 cm. 18th century	Rajasthani
87.	R.12129/S.536	A MS. leaf—churning of the ocean of milk 28.8 cm. × 14.4 cm. 19th century	Rajasthani
88.	R.548/S.581	Narada playing veena before Kamsa Sanskrit inscription at the back 29.5 cm. × 22 cm. 19th century	Rajasthani
89.	R.121/S.522	Ragini Bhairavi—a sage seated on deer-skin 34.5 cm. × 26.9 cm. 18th century	Rajasthani
90.	R.10601	Shiva, Parvati and two Bhairavas 26 cm. × 21 cm. 18th century	Rajasthani
91.	R.10608	Bust of Shiva 40.5 cm. × 30.3 cm. 18th century	Rajasthani
92.	R.10609/S.95	Worship of the Shivalingam 39 cm. × 28 cm. 18th century	Rajasthani
93.	R.10001	A Hindu marriage ceremony 26.5 cm. × 21 cm. 19th century	Rajasthani
94.	R.10002	A Hindu marriage ceremony 26.5 cm. × 21 cm. 19th century	Rajasthani
95.	R.10003	A Hindu marriage ceremony 26.5 cm. × 21 cm. 19th century	Rajasthani
96.	R.10004	A Hindu marriage ceremony 26.5 cm. × 21 cm. 19th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
97.	R.10005	A Hindu marriage ceremony 26.5 cm. × 21 cm. 19th century	Rajasthani
98.	R.10006	A Hindu marriage ceremony 26.5 cm. × 21 cm. 19th century	Rajasthani
99.	R.10007	A Hindu marriage ceremony 26.5 cm. × 21 cm. 19th century	Rajasthani
100.	R.10086	A Hindu marriage ceremony 26.5 cm. × 21 cm. 19th century	Rajasthani
101.	R.617/S.219	A yogini with a female musician 33.5 cm. × 25.5 cm. 18th century	Rajasthani
102.	R.14077/S.122	A man resting on a sword 27 cm. × 19.2 cm. Late 17th century	Rajasthani
103.	R.14894/S.884	Ink-portrait of a Rajput king (damaged) 13.7 cm. × 9.4 cm. 18th century	Rajasthani
104.	R.14889/S.879	Five ink-sketches of Rajput noblemen 16.5 cm. × 11.5 cm. 18th century	Rajasthani
105.	R.At/82/427	Krishna and Vamana Avatara 29.5 cm. × 21.5 cm. Early 19th century	Rajasthani
106.	R.At/90/1085	Two girls together 25.5 cm. × 17.5 cm. 18th century	Rajasthani
107.	R.At/90/1123	A king listening to veena music played by a rishi 23.8 cm. × 16.3 cm. 18th century	Rajasthani
108.	R.At/90/1413	A king 24.5 cm. × 16.6 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
109.	R.At/90/1393	Figures of gods and goddesses in separate registers 26.8 cm. × 14.8 cm. 19th century	Rajasthani
110.	R.At/90/1402	A god with two attendants 12.2 cm. × 16 cm. 18th century	Rajasthani
111.	R.At/90/1089	Two men before a horse 30 cm. × 21.2 cm. 18th century	Rajasthani
112.	R.At/90/1412	A nobleman 21.5 cm. × 28.5 cm. 18th century	Rajasthani
113.	R.At/90/1169	A yogi with male and female disciples 38.3 cm. × 26.7 cm. 18th century	Rajasthani
114.	R.At/90/1408	A youth playing a veena and a girl looking at a mirror 31.2 cm. × 24 cm. 18th century	Rajasthani
115.	R.At/90/1399	Vishnu and Lakshmi on Gaduda 25.7 cm. × 4.5 cm. 18th century	Rajasthani
116.	R.At/85/645	Nathadwaraji with two devotees 20 cm. × 15.5 cm. 19th century	Rajasthani
117.	R.At/88/850	Gaudi Ragini—three ladies and peacocks 30 cm. × 22 cm. 18th century	Rajasthani
118.	R.At/88/852	Ragini Kedara—a yogi attended by a royal personage at night 21.5 cm. × 29.5 cm. 18th century	Rajasthani
119.	R.At/88/854	Asavari Ragini—a lady with snakes and snakecharmers 29.5 cm. × 22 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
120.	R.14883/S.873	Siva and Parvati 32.3 cm. × 24.2 cm. 18th century	Rajasthani
121.	R.191A.G./S.319	Rama and Sita with retinue—studded with stones 34.6 cm. × 28 cm. 19th century	Rajasthani
122.	R.419/S.334	Hara-Parvati with retinue 34.5 cm. × 26.5 cm. 19th century	Rajasthani
123.	R.343/S.333	A bare bodied youngman with three ladies on a terrace 36.5 cm. × 27.2 cm. 18th century	Rajasthani
124.	R.A.G./S.324	Krishna playing flute among cows and gopis 29.2 cm. × 19.6 cm. 18th century	Rajasthani
125.	R.13441/S.318	A lady wringing her hair—set with stones 27.2 cm. × 23 cm. 19th century	Rajasthani
126.	R.220/S.337	Ladies playing chaupar 35.2 cm. × 25.2 cm. 18th century	Rajasthani
127.	R.344/S.331	A lady worshipping the Shivalingam attended by her female retinue 35.5 cm. × 25.3 cm. 18th century	Rajasthani
128.	R.664A.G./321	Radha and Krishna among gods, gopas, gopis and a cow—set with stones 33.4 cm. × 28.2 cm. 19th century	Rajasthani
129.	R.393/S.346	A prince with a garland waiting on his bed with female attendants 39.2 cm. × 29 cm. 18th century	Rajasthani
130.	R.12993/S.362	A king on horseback 27.3 cm. × 20.3 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
131.	R.12991/S.360	A king on horseback with a gun going to shikar with his army 26.7 cm. × 21.2 cm. Early 19th century	Rajasthani
132.	R.14954/S.930	A king on a blue horse smoking hookah that is carried by a hookah-barder and retinue 30.2 cm. × 23.5 cm. Early 19th century	Rajasthani
133.	R.14905/S.895	A chief on a black horse with archers 23 cm. × 18 cm. 18th century	Rajasthani
134.	R.14956/S.932	A king on horseback smoking a Bidri hookah that is carried by a hookah-bardar 34.5 cm. × 26 cm. Early 19th century	Rajasthani
135.	R.14948/S.924	Krishna and Radha before a prepared bed 32.4 cm. × 22.1 cm. 18th century	Rajasthani
136.	R.14946/S.922	Krishna killing Dhenukasura 32.5 cm. × 22 cm. 18th century	Rajasthani
137.	R.14945/S.921	Two nobleman on a bullock-cart. Vishnu at the top right corner. Two demons fighting at the bottem 32.4 cm. × 21.8 cm. 18th century	Rajasthani
138.	R.14957/S.933	A deer-hunt by two nobleman One holding a gun 35.2 cm. × 23.6 cm. Late 18th century	Rajasthani
139.	R.14947/S.923	Krinhna killing a demon 32.4 cm. × 22 cm. 18th century	Rajasthani
140.	R.14318/S.380	A queen holding a lotus with her attendant in a palace 26.8 cm. × 17.5 cm. *c.* 1670-1680 A.D.	Rajasthani

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Sl. No.	Acc No.	Description and size	School
141.	R.14918/S.908	Rama, Lakshmana and Sita in the forest 21 cm. × 15.2 cm. 18th century	Rajasthani
142.	R.14312/S.-	Face in profile of a lady 19.8 cm. × 14.7 cm. 18th century	Rajasthani
143.	R.10615	Twenty-four incarnations of Vishnu 40.7 cm. × 30.8 cm. 19th century	Rajasthani
144.	R.9784/S.72	Rama with Sita in Ayodhya being attended to by his brothers and Lord Hanumana 31.4 cm. × 23.65 cm. 19th century	Rajasthani
145.	R.3283/S.32	A nautch and music party 40 cm. × 30.5 cm. 19th century	Rajasthani
146.	R.9773/S.71	Four-armed Ganga 31.5 cm. × 23.6 cm. 19th century	Rajasthani
147.	R.467	Pencil sketch of a seated man on both sides 32.3 cm. × 24.5 cm. 19th century	Rajasthani
148.	R.10607	A scene from the Mughal Razmnama—a copy. A king being cut into two as a sacrifice 40.5 cm. × 32.2 cm. 19th century	Rajasthani
149.	R.3289/S.70	Tiger hunt on elephant-back 39.6 cm. × 30.5 cm. 19th century	Rajasthani
150.	R.3287	Krishna with cows 35.4 cm. × 30.6 cm. 18th century	Rajasthani
151.	R.10594	A lady wearing a ghagra 15 cm. × 10.3 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
152.	R.453	A priest and Nathadwaraji (line-drawing) 16.8 cm. × 10.8 cm. 19th century	Rajasthani
153.	R.10600	Portrait of a king 19th century	Rajasthani
154.	R.429	Portrait profile of a nobleman (prime coated) 20.8 cm. × 14.8 cm. 19th century	Rajasthani
155.	R.10596	Profile of a standing king 18 cm. × 13.4 cm. 19th century	Rajasthani
156.	R.10595	A standing saint tells the beads 15.2 cm. × 13.4 cm. 19th century	Rajasthani
157.	R.10599	A bearded youth seated (prime coated) 14 cm. × 9 cm. 19th century	Rajasthani
158.	R.10614	A Rajput killing a tiger on horseback 40.5 cm. × 30 cm. 19th century	Rajasthani
159.	R.3282/S.69	A hunt-party killing a tiger 42 cm. × 32.5 cm. 19th century	Rajasthani
160.	R.At/88/856	Panchamasri Ragini—dalliance and music 29.5 cm. × 21.7 cm. 18th century	Rajasthani
161.	R.At/88/855	Lalita Ragini—heroine lying on bed and hero standing with a garland 29.5 cm. × 21.7 cm. 18th century	Rajasthani
162.	R.At/88/858	Child Krishna and Balarama with Nanda and Yashoda. Lower register : Krishna with his queen enjoying a nautch 26.6 cm. × 19 cm. 18th century	Rajasthani
163.	R.14952	Pilgrimage. Scene from the Bhagavatapurana Display 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
164.	R.At/72/115	Picchvai. Danalila and lifting of the Girigovardhana. Display Early 20th century	Rajasthani
165.	R.14951/S.927	Lifting of the Girigovardhana. Display 18th century	Rajasthani
166.	R.14949/S.925	Vichitravibhrama. Kama shooting dart at Krishna. Display 18th century	Rajasthani
167.	R.14922	Upper register : Krishna with messenger Lower register : Radha receiving messenger Display 18th century	Rajasthani
168.	R.At/88/853	Ragini Kakubha—ladies with peacocks Display 18th century	Rajasthani
169.	R.At/88/849	Ragini painting showing Brahma. Display 18th century	Rajasthani
170.	R.14942/S.918	Ragini Ashavari. Display 18th century	Rajasthani
171.	R.15377	Sewai Madho Singh of Jaipur. Display 18th century	Rajasthani
172.	R.386/S.320	Krishna and Radha being worshipped by a king. Display 18th century	Rajasthani
173.	R.618	Queen in a garden. Display 18th century	Rajasthani
174.	R.376	Krishna playing flute in a forest. Display 18th century	Rajasthani
175.	R./At/68/23	Illustrated leaf from Chandi showing Shiva and Uma. Display 19th century	Rajasthani
176.	R.13282	Krishna in a female dress with Gopis Display 18th century	Rajasthani
177.	R.14429	A swordsman with a mailed fist 14 cm. × 22 cm. Late 18th century Nahar collection	Rajasthani

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Sl. No.	Acc No.	Description and size	School
178.	R.14516	Portrait of a lady 22.5 cm. × 16.5 cm. 18th century Nahar collection	Rajasthani
179.	R.14530	A trooper 19 cm. × 13 cm. Late 18th century Nahar collection	Rajasthani
180.	R.At/87/754	Rama with attendants 26.8 cm. × 21 cm. 19th century	Rajasthani
181.	R.At/87/753	Ravana in court 27.2 cm. × 21.3 cm. 19th century	Rajasthani
182.	R.At/87/755	Ladies offering worship to Rama, Lakshmana and Sita 27.5 cm. × 21.3 cm. 19th century	Rajasthani
183.	R.At/87/751	A man on elephant and a horse 11 cm. × 7.5 cm. 19th century	Rajasthani
184.	R.At/87/759	A female attendant picks out a thorn from a lady's foot 25 cm. × 18.2 cm. 18th century	Rajasthani
185.	R.At/87/762	Vastraharana 19.5 cm. × 13 cm. 19th century	Rajasthani
186.	R.At/87/772	A prayer to God and scene of nativity 25.3 cm. × 20.5 cm. 19th century	Rajasthani
187.	R.At/87/775	Rama, Lakshmana, Sita and Lord Hanumana 21.2 cm. × 13 cm. 19th century	Rajasthani
188.	R.At/87/758	Two ladies in a garden—one with veena 26 cm. × 18.5 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
189.	R.14461	Ragini—Brahma with two ladies 31.3 cm. × 19.4 cm. 18th century Nahar collection	Rajasthani
190.	R.14498	A Rajput king wearing chakdarjama 37.8 cm. × 27 cm. 17th century Nahar collection	Rajasthani
191.	R.14414	A scene of shikar 43 cm. × 28.7 cm. 18th century Nahar collection	Rajasthani
192.	R.14454	Portrait of a sadhu (unfinished painting) showing priming 36.4 cm. × 24.6 cm. 19th century Nahar collection	Rajasthani
193.	R.14470	Profile of a youth (unfinished painting) showing priming 19th century Nahar collection	Rajasthani
194.	R.14460	Two ladies smoking hookahs with attendants A Ragini painting 33 cm. × 20 cm. 19th century Nahar collection	Rajasthani
195.	R.14519	A feudal lord smoking hookah and enjoying nautch. 44.8 cm. × 30.3 cm. 19th century Nahar collection	Rajasthani
196.	R.At/90/1086	A king on horseback with a hookah-bardar by his side. 22.5 cm. × 25.8 cm. 19th century	Rajasthani
197.	R.At/90/1094	A mahout on an elephant and a bhisti 35.2 cm. × 28 cm. 19th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
198.	R.100	Raga Vasanta Malwa, Central India. Display 18th century	Rajasthani
199.	R.102	Raga Kanhara showing a fighting scene Malwa, Central India. Display 18th century	Rajasthani
200.	R.130	Ragini Todi and Raga Malkosh Malwa, Central India. Display 18th century	Rajasthani
201.	At/88/857	Six Ragas and Raginies showing Krishna with Gopis. Central India. Display 18th century	Rajasthani
202.	R.At/87/783	A king smokes hookah and holds the tether of an ass 23.7 cm. × 14.7 cm. 19th century	Rajasthani
203.	R.At/87/774	A king on horseback and a lady wading in water—a shivalingam and a garden are shown inside a palace 20.5 cm. × 12.8 cm. Late 19th century	Rajasthani
204.	R.At/90/1125(B)	A MS. page with Devnagari inscriptions and illustrations of a king and a queen with procession before their palace. Reverse : bride and bridegroom in a room and others outside 24.5 cm. × 11 cm. 19th century	Rajasthani
205.	R.At/90/1124	Mahisasuramardini 12.3 cm. × 7 cm. 19th century	Rajasthani
206.	R.At/90/1131	A king and a queen listening to music by a rishi and a donkey-faced being. With inscription. No colours 22 cm. × 15 cm. 19th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
207.	R.At/90/1114	A king in profile holding a sword 44.3 cm. × 32 cm. 19th century	Rajasthani
208.	R.At/90/1129	A seated king with a fanning attendant and a parrot before him. Inscription at the top. No colours 21.3 cm. × 14.8 cm. 19th century	Rajasthani
209.	R.At/90/1126	Standing profile of a man. Inscription at the top 17.6 cm. × 12.4 cm. 19th century	Rajasthani
210.	R.At/90/1154	Ganesha with a female on his lap and two devotees (damaged) 17.5 cm. × 12 cm. 19th century	Rajasthani
211.	R.At/92/1545(16)	A MS. page with inscription on both sides showing a king with a lady 21 cm. × 10.3 cm. 19th century	Rajasthani
212.	R.At/92/1122(A)	A MS. folio with inscription and illustration showing a monk with two turbaned males and two females. It is in W. Indian style 24 cm. × 11 cm. 19th century	Rajasthani
213.	R.At/92/1545(28)	Inscriptions on both sides. Illustration on one side : an elephant-rider and a horse-rider with two footmen 20.9 cm. × 10.3 cm. 19th century	Rajasthani
214.	R.At/90/1430	A MS. folio with inscription and illustration of a man lying on bed with females present in the room 20 cm. × 10 cm. 19th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
215.	R.At/90/1440	A MS. folio with illustrations of men and women on both sides 25.6 cm. × 11 cm. 19th century	Rajasthani
216.	R.At/90/1435	A MS. folio—men, women and animals illustratrated on one side and inscription on the other side 25.6 cm. × 11 cm. 19th century	Rajasthani
217.	R.At/90/1127	A MS. folio showing a goddess and prisets 25.2 cm. × 10.8 cm. 19th century	Rajasthani
218.	R.At/90/1119	Lovers on a camel with a footman Inscription at the top. No colours 21.5 cm. × 15 cm. 19th century	Rajasthani
219.	R.At/92/1546(E)	A MS. folio with illustrations and inscriptions on both sides showing a chariot with people and horsemen. Reverse : The sun god in the sky 28.3 cm. × 22.6 cm. 19th century	Rajasthani
220.	R.At/92/1546(B)	A MS. folio with inscription and illustration showing horsemen, men and a tiger. Reverse : A tiger devouring a man and tiger-hunting 24.7 cm. × 21.5 cm. 19th century	Rajasthani
221.	R.At/92/1546(D)	Inscriptions and illustrations on both sides A prince in a palace with women Reverse : a woman in a garden 24 cm. × 19 cm. 19th century	Rajasthani
222.	R.At/92/1546(C)	Illustrations and inscriptions on both sides A horseman. Reverse : an archer shooting at birds and women protesting by a pond 24.2 cm. × 21.2 cm. 19th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
223.	R.At/92/1546(A)	Illustrations and inscriptions on both sides A prince, a lad and other men at the palace gate. Reverse : a sanyasi and women by a pond. There are also a man with a bow and other women 24.8 cm. × 21.5 cm. 19th century	Rajasthani
224.	R.At/90/1545	A MS. Shalabhadracharita. 34 pages with 42 illustrations. 21 cm. × 10.5 cm. 19th century	Rajasthani
225.	R.14996	Ladies playing at fireworks in a palace 31.5 cm. × 22.5 cm. 19th century	Rajasthani
226.	R.At/66/4	Krishna swallowing the forest-fire 23 cm. × 17.5 cm. 19th century	Rajasthani
227.	R.At/86/706	A nobleman smoking hookah and listening to music 32.2 cm. × 22.7 cm. 19th century	Rajasthani
228.	R.15014	Krishna is doing up Radha's hair with other female attendants 19.5 cm. × 14 cm. 19th century	Rajasthani
229.	R.15027	Krishna with a mace 18.5 cm. × 11.2 cm. 19th century	Rajasthani
230.	R.15025	A pundit before a temple. With inscription 20.5 cm. × 14.5 cm. 19th century	Rajasthani
231.	R.15024	A lady worshipping a shivalingam (line-drawing) No colour 25.5 cm. × 17.8 cm. 19th century	Rajasthani
232.	R.15013	Transvestite Radha and Krishna 18.8 cm. × 14 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
233.	R.15055	Bali being killed by Sugriva in the presence of Rama, Lakshmana, Sita and Hanumana 19 × 16.3 cm. 19th century	Rajasthani
234.	R.15029	Nobleman enjoying a nautch 35.3 × 25.4 cm. 19th century	Rajasthani
235.	R.15030	Child Krishna on a leaf, and a brahmin paying obeisance to him in a river 25.7 × 21.6 cm. Late 18th century	Rajasthani
236.	R.At/90/1170	A bridegroom being welcomed by two ladies. On the far bank of the river the bride is being carried on the head of a female with music and singing accompanying the procession 20.5 × 15 cm. 19th century	Rajasthani
237.	R.At/90/1092	A horseman with a lance and two footmen 28.3 × 21.2 cm. 19th century	Rajasthani
238.	R.At/90/1087	A lady under a tree. (On cloth) 28 × 15.4 cm. 18th century	Rajasthani
239.	R.At/90/1115	Scenes inside a palace. Top register : A seated man with women, all with folded palms, a female attendant is fanning. Bottom register : A man and a woman lying on bed with a female attendant fanning. Middle register : A Jain sadhu delivering sermon with cloth tied on his mouth 31.2 cm. × 27.3 cm. 19th century	Rajasthani
240.	R.At/90/1093	A king with an army 39.2 cm. × 30.3 cm. 19th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
241.	R.At/90/1125	A MS. folio with inscription and scene of a marriage 25 cm. × 11 cm. 19th century	Rajasthani
242.	R.At/90/1091	A Rajput on a horse 33 cm. × 22.5 cm. 19th century	Rajasthani
243.	R.At/90/1101	Noblemen watching performing jugglers and acrobats 39.7 cm. × 28.2 cm. 19th century	Rajasthani
244.	R.At/90/1088	A man standing with a stick 20.7 cm. × 15.3 cm. 19th century	Rajasthani
245.	R.At/90/1095	A bare breasted yogini in a temple Inscription at the top 34 cm. × 25 cm. 18th century	Rajasthani
246.	R.At/90/1113	A king with a sword 44.5 cm. × 32 cm. 18th century	Rajasthani
247.	R.At/90/1130	Lovers in dalliance. Inscription at the top (line-drawing) No colours 24.2 cm. × 18.5 cm. 18th century	Rajasthani
248.	R.At/71/77	Krishna with Gopis carrying pitchers (On cloth) 79 cm. × 79 cm. 18th century	Rajasthani
249.	S.76	Two armies facing each other 75.5 cm. × 63 cm. 19th century	Rajasthani
250.	R.608/71	Three Gopis playing musical instruments (Perforated line-drawing) 1 m. 34 cm. × 81 cm. 19th century	Rajasthani
251.	R.608/72	Three Gopis playing musical instruments (Perforated line-drawing) 1 m. 39 cm. × 81 cm. 19th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
252.	R.	Par of Pabuji on canvas 3 m. 65 cm. × 1 m. 20 cm. Early 20th century	Rajasthani
253.	R.15056	Agatapatinayika. Display 18th century	Rajasthani
254.	R.14514	Face of a princess. Display 18th century	Rajasthani
255.	R.14909	Dholamaru. Display 18th century	Rajasthani
256.	R.14946	Dhenukasurabadh. Display 18th century	Rajasthani
257.	R.14495	Unfinished painting of a king 25 cm. × 17.6 cm 19th century	Rajasthani
258.	R.14432	A seated man in profile 25 cm. × 18.8 cm. 18/19th century	Rajasthani
259.	R.14479	A seated courtier 27.3 cm. × 21.5 cm. 18/19th century	Rajasthani
260.	R.14485	A lady in a garden 30.2 cm. × 23.5 cm. 19th century	Rajasthani
261.	R.14462	Two ladies on a terrace looking at lightning 31 cm. × 24 cm. *c.* early 19th century	Rajasthani
262.	R.608	lnk-sketch. Two ladies. One with a drum and the other with a veena 62 cm. × 53 cm.	Rajasthani
263.	At/87/773	A MS leaf. Both sides show ladies in palaces 26.3 cm. × 9.5 cm. 19th century	Rajasthani
264.	At/90/1405	A king on horseback with retainers 46.2 cm. × 33.2 cm. 19th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
265.	R.135/S.494	Raga khamha—Brahma with a female devotee 35 cm. × 25 cm. 18th century	Rajasthani
266.	R.E.7/510	Ragini Kanori—Krishna shown as having severed an elephant trunk 34.7 cm. × 24.8 cm.	Rajasthani
267.	R.141/S.500	Ragini Todi 34.7 cm. × 24.8 cm. 18th century	Rajasthani
268.	R.108/S.523	Raga Malkosh—a prince dallying with a princess inside a palace with female attendants	Rajasthani
269.	R.397/S.509	Raga Hindol—Krishna on a swing 29.5 cm. × 21 cm. 18th century	Rajasthani
270.	R.E.2/S.514	Bangala Ragini—a yogi with a tiger behind him 35 cm. × 25 cm. 18th century	Rajasthani
271.	R.E.3/484	Ragini Bhairavi–a lady worshipping shivalingam 35 cm. × 25 cm. 18th century	Rajasthani
272.	R.At/88/851	Raga pasri—a king and a queen listening to a musical performance 29.5 cm. × 21.6 cm. 18th century	Rajasthani
273.	R.At/66/3	Raga Deepak—upper register : ladies in a palace with moon shining in the sky—lower register : a music procession with an elephant 26 cm. × 16.5 cm. 18th century	Rajasthani
274.	R.140/S.535	Kaukab ragini. A lady with garlands and peacocks 34 cm. × 27 cm. 18th century	Rajasthani

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Sl. No.	Acc No.	Description and size	School
1.	R.150/S.413	A seated yogini 27.7 cm. × 18.7 cm. 18th century	Deccani
2.	R.S.418	An Abyssinian nobleman 30 cm. × 18.5 cm. 17th century	Deccani
3.	R.422/S.437	Adil Shah of Bijapur 18th century	Deccani
4.	R.67/S.432	A Muslim saint by a river 29 cm. × 22.5 cm. 18th century	Deccani
5.	R.13287/S.439	A king 35.2 cm. × 25.2 cm. 18th century	Deccani
6.	R.486/S.411	A king with a fairy 27.2 cm. × 18.7 cm. 18th century	Deccani
7.	R.A.-5/S.450	Holi festival 28 cm. × 18.8 cm. 18th century	Deccani
8.	R.A.11/457	Raga Meghamalhar—an archer with a female on his lap 28.2 cm. × 18.8 cm. 18th century	Deccani
9.	R.142/S.462	A girl with a peacock 27.2 cm. × 19.2 cm. 18th century	Deccani
10.	R.A-12/S.452	A goatherd playing flute with two females and cows 22.8 cm. × 18.5 cm. 18th century	Deccani
11.	R.A.-4/S.442	A Ragini painting—two ladies with flowers 28.5 cm. × 18.4 cm. 18th century	Deccani
12.	R.162/S.460	Meghamalhar Raga—a lady with veena and peacocks 28 cm. × 18.4 cm. 18th century	Deccani

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Sl. No.	Acc No.	Description and size	School
13.	R.122/S.454	Ragini Todi—a lady with veena and deer 18 cm. × 18.8 cm. 18th century	Deccani
14.	R.327/S.505	Ragini Kamod—a lady with veena and brids 37 cm. × 24.6 cm. 18th century	Deccani
15.	R.324/S.485	Raga Meghamalhar—a blue god dancing with female musicians 36.7 cm. × 24.5 cm. 18th century	Deccani
16.	R.331/S.497	Ragini Kedara—a female musician in a hermitage 37 cm. × 24.5 cm. 18th century	Deccani
17.	R.332/S.491	Deogandhar Ragini—three ladies in a hermitage 37.4 cm. × 24.9 cm. 18th century	Deccani
18.	R.326A.G./489	Ragini Todi—a lady with veena and deer 36.5 cm. × 24.7 cm. 18th century	Deccani
19.	R.328/S.499	Ragini Gaudmalhar—a lady with bow and arrow 36.2 cm. × 23.9 cm. 18th century	Deccani
20.	R.323/S.487	Ragini Gunkeli—a princess listening to music 36.8 cm. × 25 cm. 18th century	Deccani
21.	R.273/S.559	A lady under a tree taking paan 33.8 cm. × 23.6 cm. 18th century	Deccani
22.	R.556/S.555	A recumbent lady 29.6 cm. × 20 cm. 18th century	Deccani
23.	R.591	A sadhu with a tiger. Reverse : Scene of shikar 23.8 cm. × 15.7 cm. 18th century	Deccani

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Sl. No.	Acc No.	Description and size	School
24.	R.533	A nobleman with an Abyssinian messenger 10 cm. × 25.5 cm. 17th century	Deccani
25.	R.14218/S.141	A lady—inscription at the back 27.5 cm. × 18.5 cm. *c.* 1725 A.D.	Deccani
26.	R.13435/S.144	A nayika 28 cm. × 18.5 cm. 18th century	Deccani
27.	R.14217/S.143	An yogini 20.5 cm. × 12.8 cm. *c.* 1700 A.D.	Deccani
28.	R.14046/S.222	A nobleman 37.6 cm. × 29.5 cm. 18th century	Deccani
29.	R.319/S.230	A nobleman. Inscription at the back 39.8 cm. × 27.4 cm. 18th century	Deccani
30.	R.308/S.232	A man and a woman 38.2 cm. × 24.5 cm. 18th century	Deccani
31.	R.366/S.227	A yogini 33.7 cm. × 25.2 cm. *c.* 1680 A.D.	Deccani
32.	R.183/S.208	A lady playing veena 36.7 cm. × 25.5 cm. 18th century	Deccani
33.	R.182/S.209	A seated lady 34.5 cm. × 24.5 cm. Late 18th century	Deccani
34.	R.14920/S.910	A seated lady 30.6 cm. × 23.9 cm. 18th century	Deccani
35.	R.10/S.57	A caravan. Inscriptions on both sides 29.7 cm. × 18.2 cm. 18th century	Deccani

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Sl. No.	Acc No.	Description and size	School
36.	R.377/S.70	A man carrying a horse with its female rider on his shoulders 37 cm. × 26.2 cm. 18th century	Deccani
37.	R.272/S.88	A princess on horseback watching a man working with axe 37.5 cm. × 29.7 cm. 18th century	Deccani
38.	R.636/S.125	A king (damaged) 28.5 cm. × 22.8 cm. 18th century	Deccani
39.	R.374/S.105	An amorous scene 30.5 cm. × 22.5 cm. *c.* 1680-1700 A.D.	Deccani
40.	R.14193/S.121	Hazrat Ali with Hassan and Hussain 39.5 cm. × 28.3 cm. 18th century	Deccani
41.	R.14881/S.871	A mullah with his disciple 30 cm. × 19 cm. *c.* 1760 A.D.	Deccani
42.	R.13342/S.343	A lady smoking hookah on a terrace with attendants 36 cm. × 28.2 cm. Late 18th century	Deccani
43.	R.360/S.326	Parvati with Ganesha (damaged) 37 cm. × 27.5 cm. 18th century	Deccani
44.	R.323/S.487	A lady with female attendants 36.5 cm. × 25 cm.	Deccani
45.	R.285/S.323	Krishna with Gopis and a swooning Radha 43.5 cm. × 33.5 cm. Late 18th century	Deccani
46.	R.94/S.349	A nobleman dallying in his harem 36.5 cm. × 25 cm. 18th century	Deccani
47.	R.203/S.352	A Christian saint and others 37 cm. × 27.2 cm. Mid 18th century	Deccani

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48.	R.158/S.358	A prince and a princess on horsebacks with female attendants holding an injured deer 25.7 cm. × 18.7 cm. Early 19th century	Deccani
49.	R.550/S.356	A nobleman smoking hookah and enjoying music 30.2 cm. × 20.4 cm. 18th century	Deccani
50.	R.540/S.354	Female musicians in a garden 33.5 cm. × 24.8 cm. 18th century	Deccani
51.	R.156/S.365	A prince on a white horse 33.4 cm. × 21.5 cm. 18th century	Deccani
52.	R./S.393	A standing lady smoking hookah 34 cm. × 24.6 cm. *c.* 1750 A.D.	Deccani
53.	R.77/S.400	Raga Dipak—a man and a woman on a white elephant 34.6 cm. × 24.6 cm. 18th century	Deccani
54.	R./S.395	A lady holding a mirror 34.6 cm. × 24.9 cm. *c.* 1760 A.D.	Deccani
55.	R.297/S.389	A lady in a bending posture 17.4 cm. × 13 cm. 18th century	Deccani
56.	R.185/S.381	A princess on a throne with a female attendant 33.5 cm. × 24.9 cm. 18th century	Deccani
57.	R.222/S.373	A lady holding lotuses and a fly-whisk with a deer 37.5 cm. × 27.2 cm. *c.* 1760-1770 A.D.	Deccani
58.	R.W.N./S.383	A seated lady with raised arms 35 cm. × 24.8 cm. 18th century	Deccani

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Sl. No.	Acc No.	Description and size	School
59.	R.14204/S.371	A bare-breasted lady lacquering her foot 13.9 cm. × 10.2 cm. Late 18th century	Deccani
60.	R.278/S.374	Two bare-breasted lady seated by a river 28 cm. × 20.3 cm. Late 18th century	Deccani
61.	R./S.391	A standing lady smoking hookah 33.7 cm. × 25 cm. *c.* Late 18th century	Deccani
62.	R./S.379	A Lady holding a wine-cup and a flask 21 cm. × 13.5 cm. *c.* 1790 A.D.	Deccani
63.	R.14278/397	A lady standing in profile Inscription at the back 33.6 cm. × 24.8 cm. *c.* 1700 A.D.	Deccani
64.	R.209/S.385	Standing profile of a lady 34.6 cm. × 25 cm. *c.* 1750 A.D.	Deccani
65.	R.68/S.398	A lady on a white elephant with attendants (Face smudged out or unfinished) 27.2 cm. × 20.2 cm. *c.* 18th century	Deccani
66.	R.206/S.370	A seated nobleman 32.5 cm. × 24.5 cm. Second half of 17th century	Deccani
67.	R.At/88/868	Surya coming to meet his wives (with Urdu inscription) 12.5 cm. × 11.4 cm. 18th century	Deccani
68.	R.At/88/867	Seated figures holding swords and bucklers 11.5 cm. × 14.8 cm. 18th century	Deccani
69.	R.At/88/866	Krishna, Balarama, and others carrying children on their shoulders meeting a god being carried away by a flying demon 11 cm. × 11.5 cm. 18th century	Deccani

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Sl. No.	Acc No.	Description and size	School
70.	R.At/88/865	Bhima and Duryodhana engaged in a mace-fight before Krishna and Balarama (with Urdu inscription) 11.4 cm. × 10.8 cm. 18th century	Deccani
71.	R.At/88/870	An elephant-rider with Krishna and Balarama on foot 11.4 cm. × 8.5 cm. 18th century	Deccani
72.	R.At/88/871	Krishna fighting with mace 11.5 cm. × 10 cm. 18th century	Deccani
73.	R.At/88/869	Garuda surrounded with snakes (with Urdu inscription) 12.7 cm. × 11 cm. 18th century	Deccani
74.	R.At/88/864	Rukmini-harana (damaged) 32 cm. × 17.7 cm. 18th century	Deccani
75.	R.336/S.493	Nata Ragini—two men fighting 37 cm. × 24.5 cm. 18th century	Deccani
76.	R.334/S.495	Malkosh Ragini—blue god with ladies 36.5 cm. × 24.5 cm. 18th century	Deccani
77.	R.A.23/S.458	Raga Deogandhar—singing in a hermitage 28 cm. × 18.4 cm. 18th century	Deccani
78.	R.125/S.459	Raga Purvi—two ladies facing each other 28.3 cm. × 18 cm. 18th century	Deccani
79.	R.114/S.4535	Ragini Gunkeli—a lady on a lotus-seat holding a garland 28 cm. × 18.4 cm. 18th century	Deccani
80.	R.A.-15/S.451	Raga Hindol—a prince in the company of laides 28 cm. × 18.5 cm. 18th century	Deccani

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81.	R.A.-20/S.448	A blue hero with ladies 28 cm. × 18.3 cm. 18th century	Deccani
82.	R.A.-21 A.G./476	Raga Bhairon—a lady lying on bed and a man at the door 28 cm. × 18 cm. 18th century	Deccani
83.	R.20/S.471	A couple in dalliance 23 cm. × 16 cm. 18th century	Deccani
84.	R.A.-19/S.461	Ragini Deokari—two ladies singing and facing each other 28 cm. × 18.5 cm. 18th century	Deccani
85.	R.A.-9/S.466	Nata Raga—scene of fighting 28 cm. × 18.5 cm. 18th century	Deccani
86.	R.A.-7/S.472	Two ladies worshipping shivalingam A ragini painting 28 cm. × 18.5 cm. 18th century	Deccani
87.	R.A.-13/S.449	Raga Adana—a man on bed and two females departing 28 cm. × 19 cm. 18th century	Deccani
88.	R.A.-1/S.443	Ragini Gauri—a lady with two floral sticks 28 cm. × 18.5 cm. 18th century	Deccani
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94.	R.A.-8/S.446	Brahma. A Ragini painting 28 cm. × 18.2 cm. 18th century	Deccani
95.	R.118/S.468	Raga Bilawal—a lady praying at a mirror with attendant 28 cm. × 18.7 cm. 18th century	Deccani
96.	R.120/S.470	Ragini Kauva—a lady praying at the moon with an attendant 28 cm. × 18.6 cm. 18th century	Deccani
97.	R.A.-14/S.447	Raga Meghamalhar—Krishna dancing and Gopis playing music 28 cm. × 18.8 cm. 18th century	Deccani
98.	R.604/S.479	A lady playing veena to a deer 25.2 cm. × 17 cm. 18th century	Deccani
99.	R.A.-18/S.456	Asavari Ragini—a lady with snakes 28 cm. × 18.5 cm. 18th century	Deccani
100.	R.A.6/A.G./474	Ragini Patmanjari—two ladies on a terrace with lightning in the sky 28 cm. × 10.8 cm. 18th century	Deccani
101.	R.A.-17/S.465	Ragini Sarang—a man falls at the feet of a lady 28 cm. × 18.5 cm. 18th century	Deccani

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106.	R.58/S.402	Sultan Muhammad Qutub Shah. Display 18th century	Deccani
107.	R.329	Ragini Asavari. Display 18th century	Deccani
108.	R.At/87/763	A lady with a dog 22.5 cm. × 17 cm. 18th century	Deccani
109.	R.At/87/779	Angels carrying away a dead man. Reverse : a dead woman (with Urdu inscription) 23.8 cm. × 16.8 cm. 19th century	Deccani
110.	R.At/90/1403	A princess and her attendant on horses hunting deer 34.5 cm. × 25.2 cm. 18th century	Deccani
111.	R.14478	A queen on horseback killing a tiger 18.5 cm. × 12.3 cm. 18th century	Deccani
112.	R.At/90/1151	Vishnu riding on Gaduda decapitates a three-headed god with his Sudarshanachakra 17.2 cm. × 11.2 cm. 18th century	Deccani

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130.	R.121/S.522	Raga Bhairon—a yogi on deer-skin on a terrace with others 35 cm. × 27 cm. 18th century	Deccani
131.	R.185/S.381	A queen seated on a throne with a lotus in her hand and with an attendant 33.5 cm. × 24.5 cm. 18th century	Deccani

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BOOK REVIEW

***The Dawn of Technology in Indian Proto History* by Dr. Nupur Das Gupta. Punthi Pustak, Calcutta, 1997, Pages 619 + 18 maps and 11 picture plates, Price Rs. 1000/-**

"From the beginings of human history, it is man's activities of production that set him apart from the other animals...The organised exploitation of Nature led to man's first attempts at production in connection with food...Man became a superior species capable of regulating and producing for his own needs and demands...As societies developed, more varied and higher needs arose which had to be met. The birth of handicrafts took place. The production of food and handicrafts constituted the basic factors that began to determine the course of economy and also contributed to the overall development of human history".

The objective of this research is to find out the early history of technological advancement in the Indian Sub-continent. The author's endeavour is to analyse the background the conditions and consequences of developments of three basic aspects of production technology such as animal husbandry, agriculture and metallurgy in the Indian Sub-continent between the third millenium B.C. and the sixth century B.C. In this treatise a socio-economic frame work of analyses has been adopted to highlight the major link between social and technological developments. The very study is aimed to treat the proto history of the Sub-continent at micro levels in order to make significant contribution in analysing social progress. One of the major concerns of this study as stated is the symbiosis between technology and economy. The author is critical in analysing the requirements of the society concerned in terms of production technology, demography and ecology in the context of the Indian Sub-continent within the said period.

The reports of the archaeological explorations and excavations are treated here as the chief source of information before the Vedic period. Where as between the period *c.* 1500 B. C. and the 6th century B. C., the Vedic literature has been utilised as the source. Apart from these primary sources some important research works of some scholars in this area and period have also been thoroughly consulted. These scholars are W. A. Fairservis, F. R. Allchin and B. Allchin, W. R. Alur, L. S. Lesnik, Vishnu Mittre, K. A. Choudhury, M. S. Randhawa, C. C. Lamberg-Karlovsky, D. P. Agrawal, K. T. M. Hedge, R. C. Agrawala, R. C. Gaur, N. R. Banerjee, D. K. Chakraborty etc.

The author opines that the choice of animal husbandry and agriculture comes from a desire to rightly locate these to very fundamental technologies in the anthology of social development. In the first chapter, as a technology how animals husbandry played a very important role in the development of civilisation along with agriculture within the said stipulated period in the Sub-continent, a thorough discussion has been made. In the next chapter, how a stable and flourishing agropastoral economy accelarated the cultural development progressing towards the urban experience in this Sub-continent namely in the region of Ganga-Yamuna doab and the valley at large in the sixth century B.C. has been critically reviewed. The last chapter, deals with the metallurgy. Undoubtedly, the metals gave men an edge over other animals. The advent of

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metal has been major break through in man's technological progress. The metals widened the scope for exploiting natural resources and obviously set a milestone of immense development. It has been brought into focus how the knowhow and infrastructure involved in the metal technology were associated with a great deal of socio economic organisations in the proto historic India. But it should be mentioned here that in this long chapter on indepth and painstaking analytical research work made by A. K. Biswas and S. Biswas *(Minerals and Metals in Ancient India,* Delhi, 1994, 2 Vols.) has neither been consulted nor mentioned.

On the whole, it is a good piece of research work. Instead of dealing with data on technology as separate from the general evidences the author has collectively examined these in the context of social existence in the study.

However the book is quite useful to the scholars particularly those working in this field and to the students who are eager to know more about it in a precise manner. The overall get up of the book is good, though there are some printing mistakes.

RANGAN KANTI JANA

***Aesthetics and Preparation of Early Indian Murals* by Dr. Sujit Narayan Sen. Punthi Pustak, Calcutta, 1995, Pages 276, Price Rs. 525/-**

India has a very rich pictorial art tradition and much work has been done on Indian murals by eminent scholars, indologists, artists and art-historians. Yet there is considerable scope to rediscover, reinterpret or refocus certain aspects of this art hitherto inadequately touched upon.

Dr. Sujit Narayan Sen's work has made a commendable attempt at making a happy blending of technical aspect and aesthetic norms based on *ṣaḍaṅga* concept that gave the early Indian murals a spectacular dimension in the history of art. Apparently, scope of this enquiry is confined to four reputed mural sites of India, *viz.* Ajanta, Ellora, Bagh and Badami but strikingly it gives an insight into the evolution of basic trends and tendencies that gave the early Indian murals distinctiveness in conveying or projecting a new ideal without conforming to a single pattern. The new ideal was a constant search for beauty and harmony. Consequently even a grotesque was sublimated through artistic skill and aesthetic splendour.

This book is very aptly segmented into two broad sections. Primary focus of the first is technical while the second highlights the aesthetics of the murals pregnant with high philosophy. Thematically section one is further sub-divided into seven chapters. The author has very scholastically enumerated diverse *śilpaśāstra* canons to present the technique of murals grounded upon the *aṣṭa-aṅga* concept in sequential order starting from preparation of ground and priming to line drawing, laying of colours, shading and modulation and eventual finishing touches.

Section Two has also been sub-divided into three chapters on difference of forms, guidelines relating to proportion, perspective and mood and above all the subtle methods of infusion of the quality of grace *(lāvaṇyayojanam)* in painting.

The author has rightly detected that the ture spirit of early Indian murals is not easy to comprehend without a survey of classical literature, texts on dramaturgy, architecture and sculptural art. His extensive research on allied fields of creativity is highly rewarding as that has incorporated all the nuances of creative art for a proper understanding of the focal theme.

The author has displayed considerable skill in collating primary and secondary source materials

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and his observations are highly critical and objective. The bibliography of this study is excellent and thematic illustrations are diligently executed and aptly relevant to the context.

The author deserves special accolade for this brilliant work which is a valuable addition to the art history of this sub-continent.

SUKLA DAS

***Patralekha : Romance of Letters in Indian Art and Literature* by Dr. Shyamalkanti Chakravarti. Benoytosh Centenary Committee, Shastri Villa, Naihati 743 165, West Bengal, 1996, Pages 183 + 61 illustrations, Price Rs. 800/-**

It is true that "the test of literacy in a society is often known by the ability of its people to compose a letter and to read the answer to it". Letters may be of various kinds—letters to friends and relatives, love letters, aplications to the superior for granting a prayer, challenging letters of one ruler to the other, letters of royal or court intrigue, official letters etc. But not only such formal letters are a case of study ; quite often long letters belonging to any of the above mentioned types form a major part of the *belles lettres* of a literary society. These letters are objects of literary study. Letters in Sanskrit language, thus form a major area of Indological research. On the other hand, when the act of letter writing is evidenced in archaeological objects and objects of visual art, letter writing invites special attention of scholars from the point of view of archaeological investigation and art history. References of letter writing in literary works and the archaeological evidences thereof offer a total and holistic method of investigating into the act and art of letter writing.

Dr. Shyamalkanti Chakravarti, the author of the research work *Patralekha : Romance of letters in Indian art and literature* approaches the study of Sanskrit epistle-literature in this holistic method. That way he gives a total documentation of all instances introducing a letter writing in Sanskrit literature through the ages. In his study the Buddhist literature in Sanskrit and Pali languages is not excluded in this respect. The author gives direct evidences from the *Mahāvagga*, the *Jātaka*-literature, the *Rāmāyaṇa*, the *Mahābhārata*, the *Purāṇas*, all classical Sanskrit *kāvyas* and literary evidences from epigraphic sources. This documentation is quite comprehensive and illuminating, since not a single instance of writing a letter has been omitted in the presentation and analysis. The purpose and background of writing such letters or the circumstances under which those were written are also explained thoroughly. The tools of writing are also introduced in each case. The author approaches in the next to give a pen picture of the epistolary *kāvyas* in Sanskrit. Quite correctly he points out that the so called *dūtakāvyas* in Sanskrit were actually the precursors or models for the later epistolary *kāvyas*, even though the *dūtakāvyas* were more of romantic type while the epistolary *kāvyas* mostly composed by the Sanskrit Buddhist poets were more of didactic nature. The English translation of four such Buddhist epistolary *kāvyas* is reproduced in the work. Those are :

(1) The *Suhrllekha* of Nagarjuna, (2) *Maharajakanikalekha* of Matriceta, (3) *Sisyalekhadharmakavya* of Candragomin and (4) *Vimalaratna-lekha* of Atisa Dipankara. In English translation the titles would be *letter to a friend, letter to the great king Kaniska, the poetic letter of advice to the disciple* and *the pure jewel letter* respectively. For the first and second one the translation of H. Wenzler and F.W. Thomas respectively are reproduced. For the third one the English translation (?) as available in the memoirs of the Imperial Russian Archaeological Society, IV has been presented. For the fourth piece the author

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reproduces the English translation of A. Chattopadhyay and Lama Chimpa. However, the question arises why does the author choose only these four epistolary *kāvyas* for documentation and reproduction and is silent about all the rest of the Buddhist epistolary *kāvyas* which formed a considerable number of short poems or *khandakāvyas* in Sanskrit. It is to be noted that most of the Buddhist epistolary *kāvyas* are no more available in Sanskrit original ; they are available in Tibetan translation only, in *Tenjur (Bstan'*gyur*)*, the Tibetan canon. The single epistolary *kāvya* which has survived in Sanskrit is Candragomin's *Sisyalekhadharma-kavya* in 116 verses. (The author records that the work contains only 114 verses). This work has been recently critically edited and translated into English by the German scholar M. Hahn. M. Hahn has also edited the Tibetan text of *Kanikalekha* and published it along with a German translation. The date of Candragamin has long been determined by M. Hahn to be 5th cent. A. D. Further another German scholar S. Dietz has elaborately studied all the epistolary *kāvyas* from Tibetan *Tenjur* and published the text along with German translation and annotations. These facts are not much taken care of in the respective analysis in the work under discussion. The work of Hahn and Dietz have not been mentioned in any reference or documented in the bibliography. This would have enhanced the scholarly value of the research work presented to us.

A very commendable and positive contribution of the author of *Patralekha* are the chapters on 'Diplomatic of epistles' and 'Archaeological evidence'. The author had discussed the method and ethics of letter writing as it was in practice in ancient India. That is why he confers upon Kautilya's *Arthasastra* and *Patrakaumudi* of Vararuci. He also refers to the obscure work *Lekhapaddhati* and *Yavanaparipatyanukrama*. The latter work is authored by Dalapatiraya belonging to the 18th cent. A. D. Different types of letters,– whether containing some message only, or embodying legal matters or royal directions are duly discussed upon. The first kind of letter can further be subdivided into three groups (1) *uttama, i.e.* letters written to kings, superiors and *gurus* ; (2) the *madhyama,* i.e. the love letters etc. and (3) the *avama* or letters written to subordinates, servants, juniors and pupils. The author correctly records that forms of letter writing are incorporated in Vararuci's *Patrakaumudi* and Vidyapati's *Likhanavali.* Quite interestingly the author gives a very detailed account of early postal system. In this connection he discusses the early Sanskrit texts in this regard and all historical and epigraphic references as well. The analysis becomes convincing through the chart in tabular form showing the wage system of ancient Indian postal department.

The most interesting and authentic part of the discourse on epistolary *kāvyas* is available in the chapters on 'Archaeological evidence' and Epistles in pictorial art. Each inscription and sculpture with inscription in India showing letter writing has been fully documented, translated and explained in its historicity. The plastics have not only been explained, the historical background of each of them has been logically analysed and illustrated. The figures are taken up and presented in a chronological order. The photographs of such figures added in the appendix illuminate the explanatory words about them. The author has helped the readers getting a direct glance into the plastics without moving into the different museums in different corners of the country, where these are stored and displayed. Similar comments are to be made about the chapter on Epistles in visual art. Here the author gives in each case the background story or the myth which the art form is based upon along with the text available on the painting and its English translation. The dating etc. are never ignored by the author who is himself both a sanskritist and a serious epigraphist. It is amazing to know how paintings of all parts

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of India took up the theme of writing letters. The references of paintings or plastics showing letter writing as available in literature are duly referred to making the literary authentication and epigraphic or artistic evidence coincide. The appendix containing the illustration in photographs of such paintings depicting the writing of a letter provides the readers a journey through a gallery of those pieces of art. Thus the work of Dr. Shyamalkanti Chakravarti provides reading material along with something to visualise.

In the appendix each letter as available in the creative literature of Sanskrit and epigraphic sources as well are reproduced in Roman script. It is not, however, understood why the author does not include in this portion the Sanskrit verses of the epistolary *kāvya* of Candragomin. These 29 letters and *belles lettres* could be an authentic source of information if the Sanskrit and Prakrit texts in Roman script would also bear necessary diacritical marks, without which the research value of the portion is much lost. Publishers of such serious Indological researches should be readily equipped for production of *indic* words for Indological purposes. Indological research work without diacritical marks makes it of popular type only. This is true for the title itself–is it *Patralekha* or *patralekhā*?

However, the gravity of the work *Patralekha* lies in the epigraphic evidence and its analysis where the author has shown his mastery of handling epigraphic sources, evidences of visual art and literary evidences. In the presentation the method of chronology and logistic development of ideas and objectives are quite remarkable. Dr. Shyamalkanti Chakravarti's work may generate new inspirations for letter writing! In the matter the quality of paper, printing and imposing jacket of the publication would also contribute in a big way.

Ratna Basu

***The Sitar and Sarod in the 18th and 19th Centuries* by Allyn Miner. Motilal Banarsidass, Delhi, 1997, Pages 265, Price Rs. 195/-**

Dr. Allyn Miner's study of the origins of the *sitar* and *sarod*, the two most popular instruments being played in today's Hindustani classical music, and of the foundations of the performance practice of these instruments, is perhaps the most significant historical study to appear in classical Indian musicology in recent years. Based upon her thorough research undertaken during several years of residence at Benares Hindu University, Dr. Miner has brilliantly synthesized material drawn from oral histories, manuscripts and texts in several languages, and images drawn from paintings, engravings, and photographs to create a multifaceted portrayal of the growth and transformation of a major musical tradition.

The book consists of three sections. In the first section Dr. Miner assembles and examines the available evidence regarding the origins of the *sitar* and *sarod*, as well as the related instruments *surbahar*, *rabab* and *sursringar*. The second section, 'Centers, Forms and Innovators', details in chronological order the rise and decline of various centers of patronage of instrumental music, the movements of musicians among these centers, and the origin and development of the different styles or *baj* of the instruments. The third section, 'Techniques and Compositions', consists of an analysis of specific elements of the various styles as they evolved during these two centuries of development.

Throughout the book Allyn Miner has given a thorough and balanced presentation of the available evidence and draws logical conclusions based on that evidence. For example, in her analysis of the origin of the *sitar*, she outlines four existing theories and examines the evidence for each, drawing

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on a range of oral sources, textual sources in Sanskrit, Urdu, Persian, English and French, and existing studies in musicology and organology from India, the Middle East, Europe and the United States. It is noteworthy that Dr. Miner has drawn on many previously obscure textual sources as well as the more well-known ones. Her oral sources include Pandit D. T. Joshi, Ustad Umar Khan Sahab, Ustad Mushtaq Ali Khan, Pandit Radhika Mohan Maitra, Sri Satya Kinkar Banerji, Ustad Asad Ali Khan, Ustad Zia Moiuddin Dagar and others. Many of these maestros have passed away since this research was undertaken ; the preservation of their information in this book is indeed fortunate. The breadth of sources used throughout gives this work considerable authority, yet Dr. Miner has not sacrificed readability, and indeed clearly delights in relating anecdotes of musicians' lives that also illuminate the process through which these musical traditions evolved.

By tracing the movements of musicians over this period in detail, based on court documents and oral history, the book demonstrates that musicians traveled widely and exchanged their musical ideas to a previously unknown degree, just one of the many interesting and in some cases unexpected conclusions that can be drawn from this study.

The section on techniques and compositions combines repertoire from the oral traditions of various *sarod* and *sitar gharanas*, contributed by such maestros as Radhika Mohan Maitra, Umar Khan and Mushtaq Ali Khan, with transcriptions of 78 r.p.m. recordings, instruction manuals for sitar written in several languages, and reports by court observers in important centers for court music such as Lucknow and Rampur. The provision of a sound recording of the various examples given would have been a welcome supplement to the text ; perhaps this can be arranged for a subsequent edition of the book.

This book deserves to be read and re-read by anyone who, having been moved by the musical heights achieved in today's Hindustani classical music tradition, wishes to find out the fascinating story behind the growth of this tradition.

David Trasoff

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Bhaisajyaguru : The Medicine Buddha of Tibet

Bhaisajyaguru on a Tibetan thanka,
c. 17th century A.D., Indian Museum

Bhaisajyaguru and six medicine Bodhisattva, wood, Tibet,
c. 17th century A.D., Indian Museum

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Notes of some Ancient coins in the indian museum with reference to the catalogue by V.A. Smith

AV

Fig. 1

AR

Fig. 2

AR

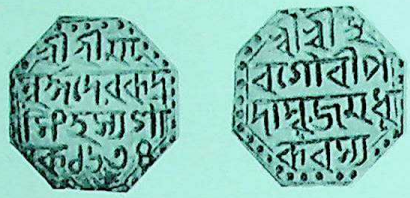

Fig. 3

AR

Fig. 4

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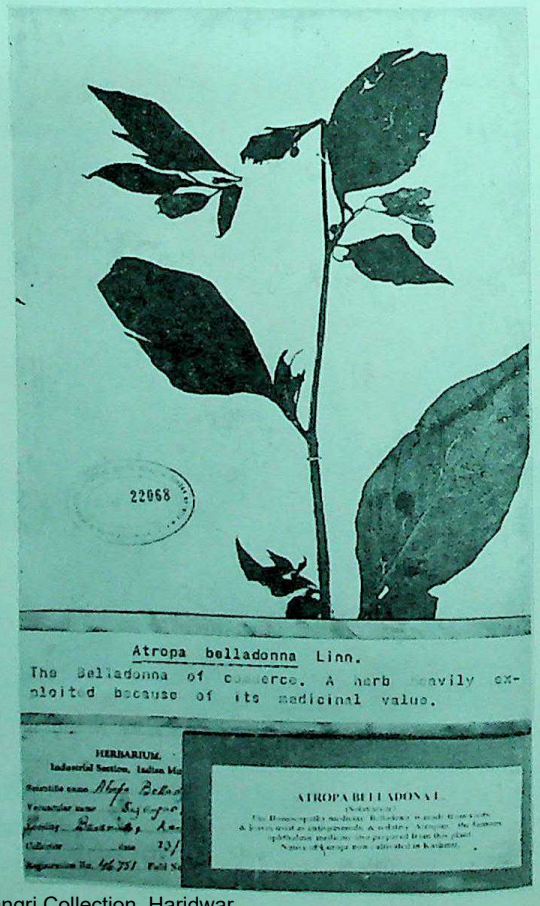
Fig. 5

Role of museum in conservation of Bio-diversity

No. I – *Aquilaria agallocha*, Roxb.



No. II – *Attropa belladona*, Linn.

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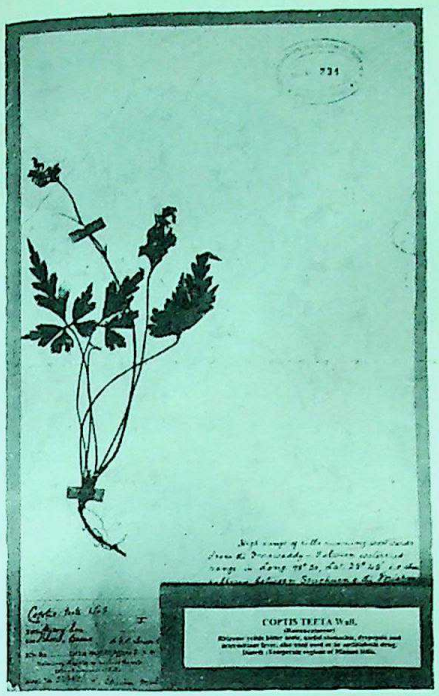
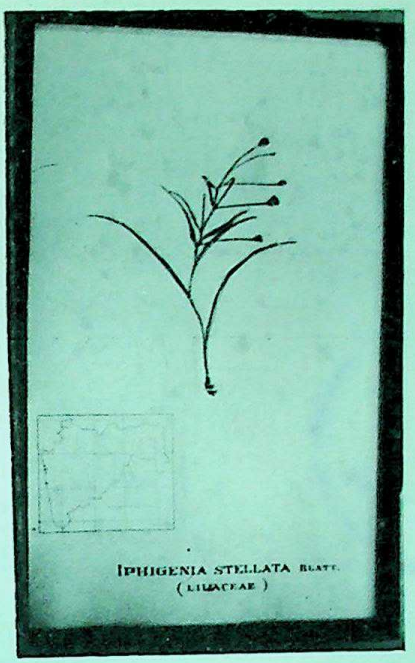
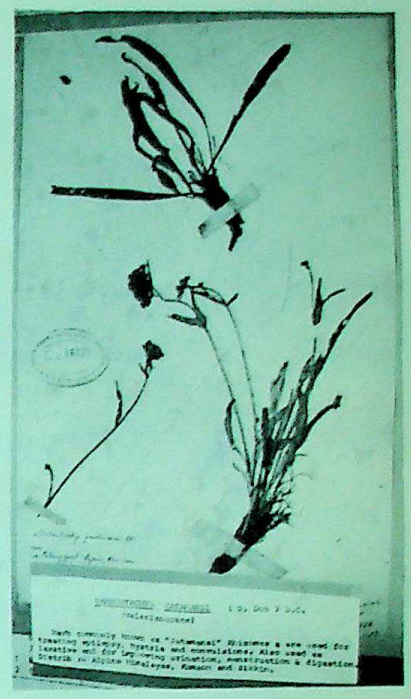


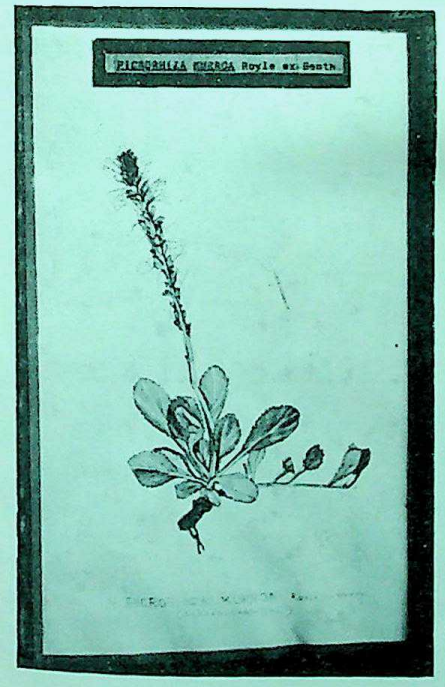
No. III – *Coptis teeta.* Wall.



V. *Iphigenia stellata,* Blatt.



VI. *Nardostachys jatamansi* D.C.



VII. *Picrorhiza kurroa*
Royle Ex. Benth

X. *Rauvolfia serpentina (L)*
Benth ex Kurz.

XI – *Rheum emodi.*
Wall. ex Meissn

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Plate 1

No.1

a. obv.

a. rev.

b. obv.

b. rev.

c. obv.

c. rev.

d. obv

d. rev.

No.2

e. obv.

e. rev.

f. obv.

f. rev.

No.3

g. obv.

g. rev.

h. obv.

h. rev.

i. obv.

No.4

j. obv.

j. rev.

k. obv.

k. rev.

i. rev.

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1

2

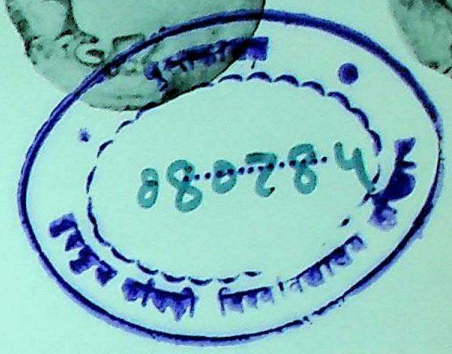

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Plate 3

Inscribed metal Vase,
National Museum, Bangladesh.

Inscribed metal Vase
from Harikela Region.

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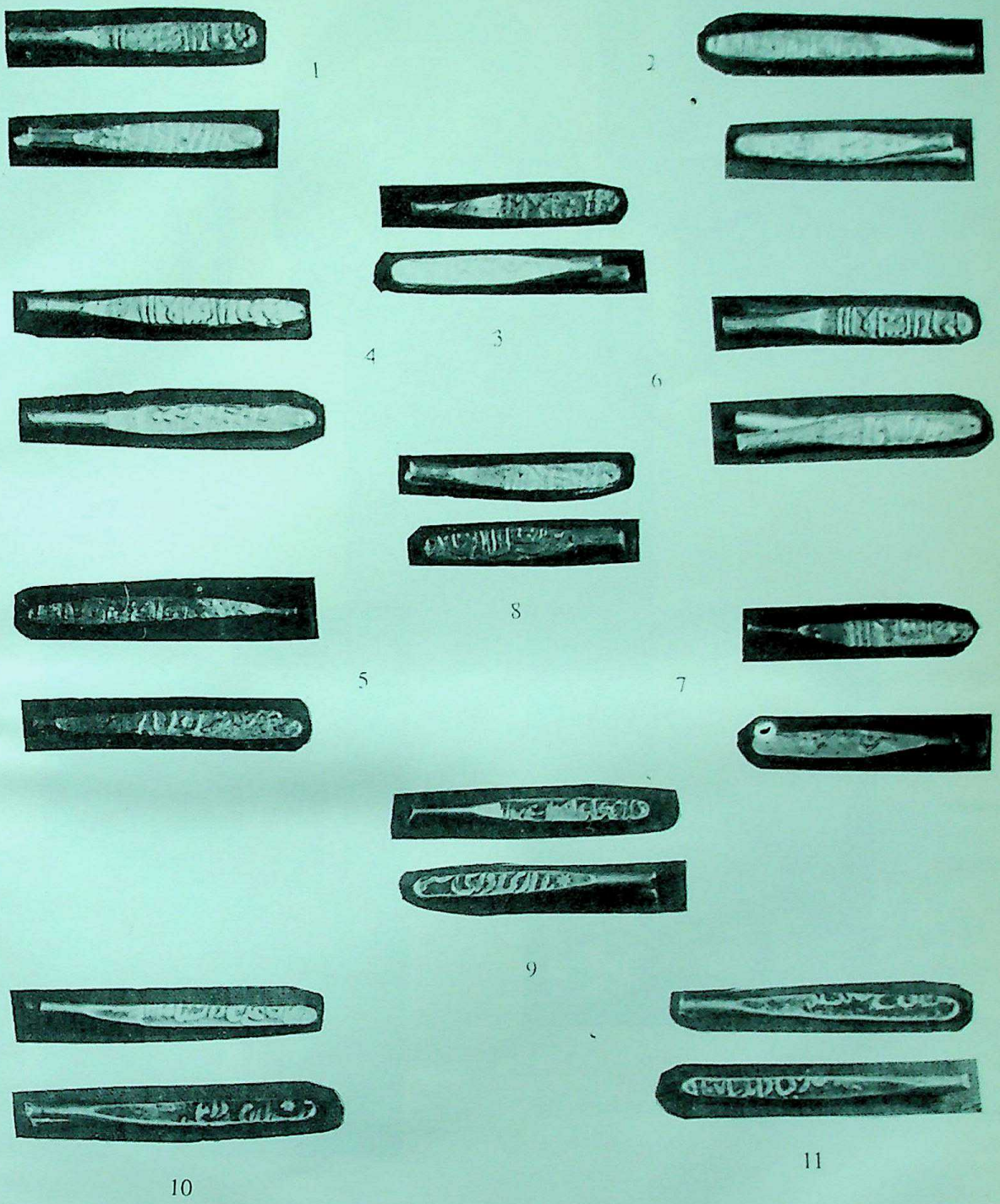

Larins of Bijapur

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Techniques of building structure and transport of ancient Bengal

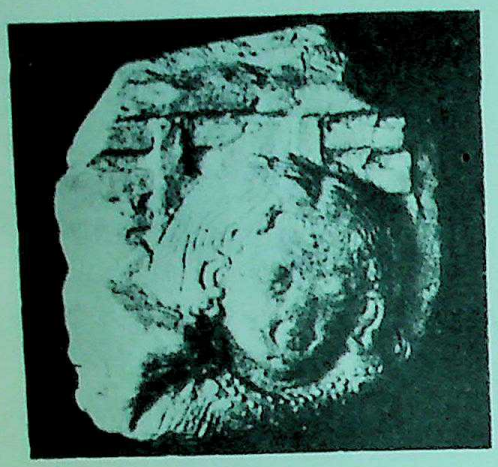

Plate – 1
Railing Tamluk. C 1st cent. B.C.

Plate – 2a
Gateway. Chandraketugarh
C 2nd/1st cent. B.C.

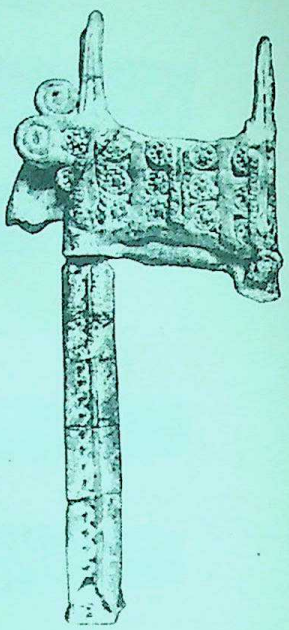

Plate – 2b
Torana Tamluk.
C 2nd/1st cent. B.C.

Plate – 3
Fascade Tamluk. *C* 1st/2nd cent. B.C.

Plate – 4
Rounded pillars. Chandraketugarh
C 2nd cent. A.D.

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Plate – 5
Riders on elephant. Tamluk
C 1st cent. A. D.

Plate – 6
Horse rider Chandraketugarh.
C 1st cent. B.C./A.D.

Plate – 7
Multi-spoked wheel. Tamluk
C 1st cent. A. D.

Plate – 8
Boat with mast and paddle
Chandraketugarh
C 1st cent. B.C.

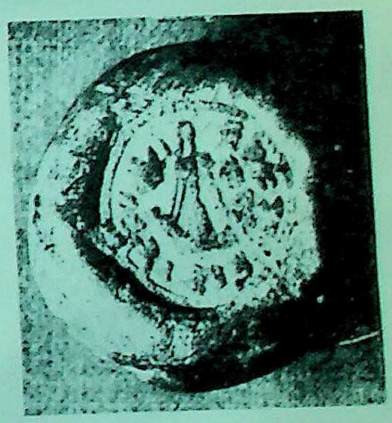

Plate – 9
Boat. Chandraketugarh
C 1st cent. B.C.

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